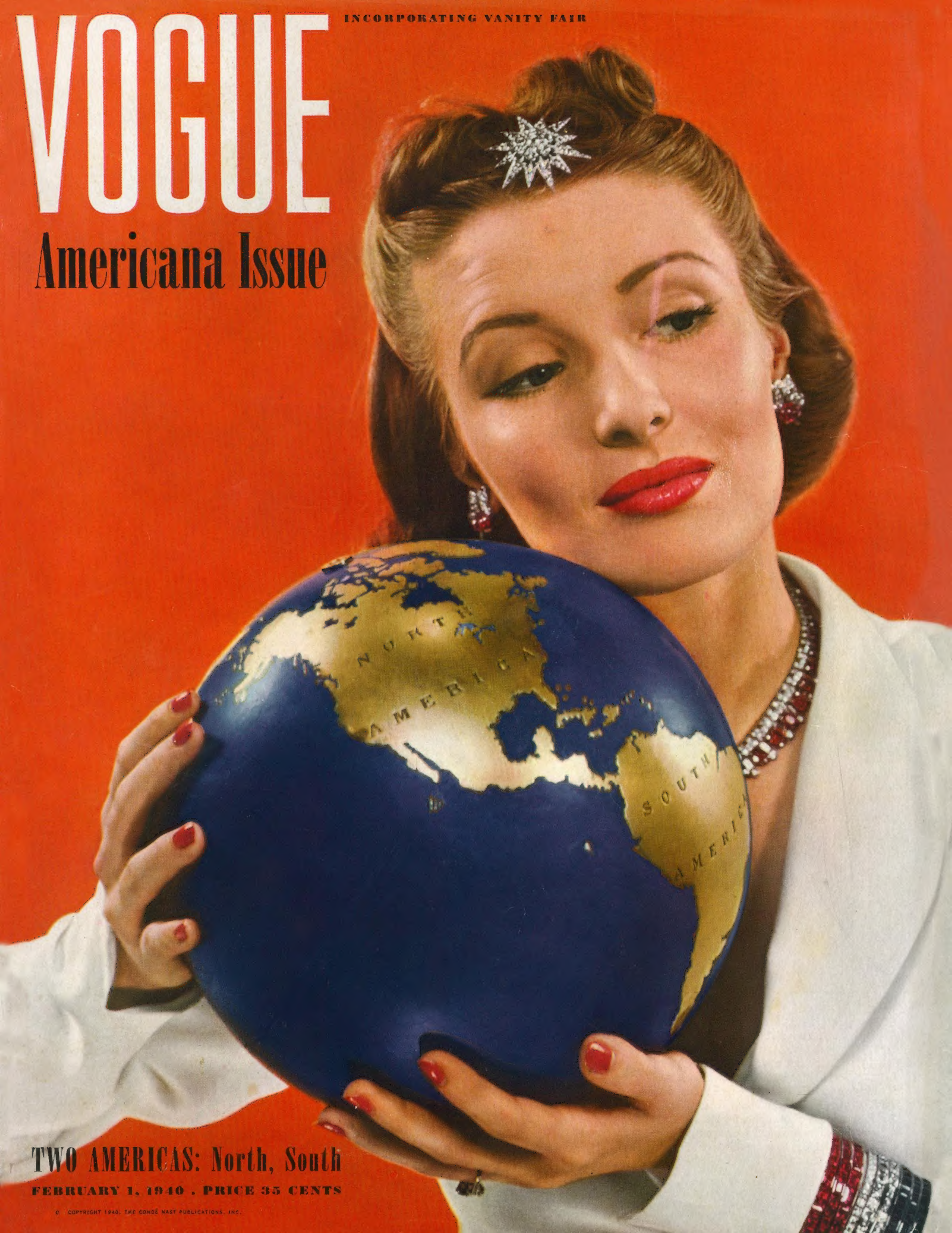
VOGUE

INCORPORATING VANITY FAIR

Americana Issue



TWO AMERICAS: North, South

FEBRUARY 1, 1940 . PRICE 35 CENTS

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BATES FABRICS

ANOTHER THING AMERICA DOES BEST! For American beds ★ American spreads. American designed ★ American woven ★ of stout American threads. Bates weavers have been looming America's favorite spreads since Millard Fillmore lived in the White House (1852). *Laurel Leaves* is "Loomed to be Heirloomed." Where, except in America, could you get such a spread under $10.00? American methods ★ American markets ★ make *Laurel Leaves* available at about $3.50.

A HAUGHTY FEDERALIST is *Laurel Leaves,* woven in soft textured cotton. Sunfast, tubfast, and comes already laundered. Single and double bed sizes in the newest and smartest shades of Blue, Dusty Rose, Gold, Green, Peach, Brown and Wine. Featured at about $3.50 from Atlantic Seaboard to Pacific Coast *it's the best bedspread value in your town!*

☆ ☆ ☆

Bates BEDSPREADS

WRITE TODAY TO BATES FABRICS, INC., 80 WORTH STREET NEW YORK, N.Y., FOR BOOKLET OF NEW PATTERNS

V1 **SHIRT-AND-SKIRT CLASSIC.** There's a place in every wardrobe for this simply tailored pair. Spun rayon gabardine in white, light blue, yellow, dusty pink. 12 to 20. 12.95

V2 **PINAFORE PLAY-FASHION.** Newest idea borrowed from the nursery. Striped pinafore over solid dress in cotton chambray. Copen blue, green, navy, oxblood. 12 to 18. 12.95

V5 ***LEWISPUN STAR-SUIT.** Our famous exclusive tweed in a trim young suit with star-buttons. Cruise blue, scarlet, Buccleuch blue, pink, yellow, Sandringham blue, navy, black, gray. 10 to 18. 35.00

V6 **MABS OF HOLLYWOOD SWIM SUIT.** Glamorous young suit woven with "Lastex" for slim figure control. Sharkskin weave rayon-and-cotton. White, aqua, cruise blue, gold. 14 to 20. 7.95

Best's own Americana

WHEN ORDERING BY MAIL
PLEASE REFER TO MODEL NUMBERS

BEST & CO.

Fifth Avenue at 35th St., New York

*Reg. U. S. Pat. Off. †Reg. App. For.

V3 **THE AMERICAN GOLFER.** A dress with the comfort, washability, and style sportswomen appreciate. Checked cotton seersucker in white with red, blue, or rust; green or blue with white. 12 to 20. 6.95

V4 **ALICE MARBLE TENNIS DRESS.** Crisp, dazzling white rayon sharkskin makes this dress good for your figure and your tennis game. Designed to allow freedom-in-action. 12 to 20. 8.95

V7 **"TUCK BOSOM."** Crisply tailored cotton chambray dress you'll want to wear day in, day out. Warm-weather classic in light blue, bayberry green, raspberry, claret, sage green. 12 to 40. 12.95

V8 **THE *GLOBE-TROTTER.** Gay young finger-tip coat. Fluffy wool-and-rabbit's hair, fully lined. Beautifully tailored in white, beige, †Legion red, sky blue, sky pink, lemon yellow, raspberry, aqua, cruise blue. Also navy monotone tweed. 10 to 20. 19.95

Garden City • Mamaroneck • East Orange • Grosse Pointe • Cleveland Heights • Washington, D. C. • Brookline • Ardmore • Palm Beach • Miami Beach

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A.

American Exclusives in

Everfast ☆

fine spun rayon-

and-wool flannel

A kitten's ear of a new shirting flannel in fine spun rayon-and-wool—done up in two of the casual beautifully tailored little dresses that carry our American Exclusive label. This new American fabric is fast to sun, fast to washing, under the famous Everfast guarantee, 25.00

CITY-COUNTRY, *above*. Open neckline, gored skirt. New swing-sleeve feature. Horn buttons. Natural, turquoise, coral rose, green. 10 to 20.

GOLFMASTER, *left*. Button front model with new swing-sleeve feature. Candy-stick stripes on rose, gray, blue, or turquoise. 14 to 20. Also 40, 42.

TOWN AND COUNTRY DRESSES—FIFTH FLOOR

FIFTH AVENUE, NEW YORK • MIAMI BEACH • PALM BEACH

Bonwit Teller

☆Reg. U. S. Pat. Off.

B. H. Wragge does another of his impeccable colour-matched wardrobes. This time for western-hemisphere holidays. Note influence of the Americas in new South Wind rayon print, fine American wool plaids, checks. Dyed to match and interchange.

Sketched top:

Long length plaid wool cardigan. 12 to 18, 19.95 Matching monotone skirt in wool and rabbit's hair. 12 to 20, 8.95 Navy, powder blue, brown, pink. Classic shirt in pure white silk, 6.50.

Photographed at left, from top down:

South Wind rayon print blouse, loopholes on waistline to hold skirt, 6.50 Gored matching solid skirt in spun rayon, patent leather belt. Blue, red, pink, aqua, navy, gold. 12 to 38, 8.50

South Wind rayon print playsuit. Beautifully tailored shirt, skirt and separate shorts. Blue, pink, brown. 12 to 20, 19.95

Cross-Hatch spun rayon dress, with whirl-around pleated skirt. Monogram extra. Sand, green, pink, aqua, white. 10 to 20, 22.95

Fifth Floor • Mail and telephone orders will be filled. Call ELdorado 5-6800

FIFTH AVENUE, NEW YORK • MIAMI BEACH • PALM BEACH

Bonwit Teller

Neutrals . . .

Soft cloudy colors in a sextette of matched spring accessories. Dove grey, misty horizon blue, the very new khaki beige and a rich, soft cocoa brown. The suede hat, 5.95 The bright, silvery beads strung on neutral-hued cords — necklace, 7.50 Bracelet, 3.95 The washable Tub Suede gloves, 3.00 The belt, 1.95 The hoop-handle handbag, 5.00 All six, the inspiration of the Matched Accessory Guild. On the Street Floor. Exclusive with **Lord & Taylor,** Fifth Avenue, New York

Blouses for that tailored look . . . in heavenly colors, dyed to our special order. Beginning top left. Long sleeves — pastel pink, turquoise, sun yellow, lipstick red, string, white. Big-box-pleat — pastel blue, coral, almond green, string, white. Peter Pan collar — pastel pink, turquoise, sun yellow, lipstick red, white. Collarless — pastel pink, pastel blue, sun yellow, white. All in Celanese* Caranese* rayon crepe, a washable fabric. 32-40. 3.50 ea. Street Floor. Exclusive with **Lord & Taylor,** Fifth Avenue from 38th to 39th Street, New York City

*Reg. U. S. Pat. Off.

Fashion's fancy

Fashion's fancy is fickle. It often betrays the unwary, but never those styled from head to foot by Magnin.

Style-wise women of the Coast rely on our judgment for everything —accessories, perfumes, cosmetics, negligees, furs, coats, suits, shoes, millinery, sportswear, and exclusive day and evening creations.

The creations of such designers as Nettie Rosenstein and Hattie Carnegie, whom we represent on the Coast exclusively.

The current mode in everything feminine and wearable is brilliantly interpreted at reasonable prices by our stores and shops.

I. MAGNIN & CO.

FASHIONS THE COAST

SAN FRANCISCO • LOS ANGELES • SEATTLE
AND OUR OTHER CALIFORNIA SHOPS

There is not only added loveliness but there is added value in a dress made of quality silk. Like this dinner gown of blue silk crepe with its white medallion print outlined with chalky paillettes on the blouse. The plus values in quality silk are in the fiber itself—values that mean clear, fresh colorings and longer wear. Then there is the satisfaction of knowing that a dress of quality silk will come back from the cleaner again and again the same size and shape in which it was sent. And coupled with the clothes satisfaction one enjoys in the possession of a good silk dress is that indefinable, sensuous delight that comes with wearing silk. There is no compromise with quality. There is no substitute for silk.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

"Here's why I think you should drive a La Salle"

"Well," said the father of the bride, "I'll tell you why I think you should drive a LaSalle. In the first place, your LaSalle will actually save you money—and I know you're interested in that. Not only is LaSalle's first cost extremely moderate—but the car is so dependable, and lasts so long, that upkeep and depreciation are unusually low. A LaSalle will give you a lot more pleasure, too. It's a *Cadillac* product, and is powered by a Cadillac V-8 engine. Its performance and comfort and handling ease are simply unmatched at the price. And, finally, you'll be much *safer* in a LaSalle—and I'll confess to a very special interest in the welfare of both of you. Why not visit the Cadillac-LaSalle showroom today? I'm sure you'll find I'm right!"

*The Cadillac Motor Car Division builds LaSalle, Cadillac and Cadillac-Fleetwood cars. Prices range from $1240 to $7175**

*Illustrated is the LaSalle Special Five-Passenger Four-Door Touring Sedan $1440. White sidewall tires, extra**

La Salle

A GENERAL MOTORS VALUE

CADILLAC V-8 ENGINE

$1240 *AND UP *delivered at Detroit. Transportation based on rail rates, state and local taxes (if any), optional equipment and accessories—extra. Prices subject to change without notice.*

GRACE LINE

CARIBBEAN-SOUTH AMERICAN CRUISES

AMERICAN FLAG "SANTA" SHIPS

"Santa" ships built especially for tropical cruising: every room outside with private bath; dining rooms on promenade decks with casement windows and roll back domes; outdoor tiled swimming pools.

★

12 DAYS—6 NEUTRAL CITIES *in* **NETHERLANDS WEST INDIES** *and* **VENEZUELA**

In addition to visits to Curacao, all expense fare includes 3 day auto trip thru Venezuela visiting La Guaira, Caracas, Maracay, Valencia and Puerto Cabello.

SAILINGS EVERY FRIDAY FROM NEW YORK

★

31 and 38 day all-expense cruises to

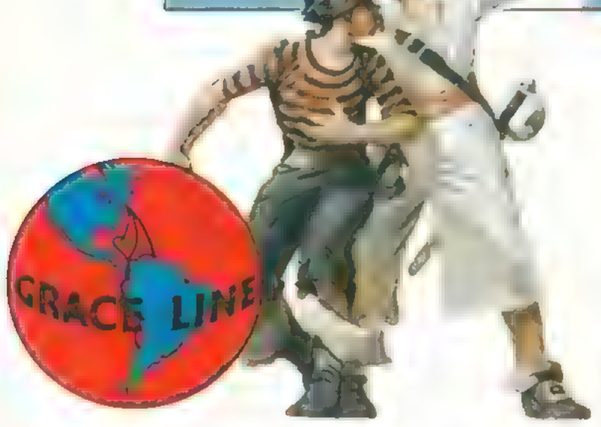
PERU *and* **CHILE**

visiting en route Panama, Colombia, Ecuador and Havana, and cruise-tours

'ROUND SOUTH AMERICA

★

See your travel agent or Grace Line, Rockefeller Center or 10 Hanover Square, New York; Boston; Pittsburgh; Washington, D. C.; New Orleans; Chicago; San Francisco; Los Angeles; Seattle. *Copyright 1940 by Grace Line, Inc.*



Verandah cafes overlook outdoor tiled swimming pools on Grace ships

Cruise clothes courtesy
B. ALTMAN & CO.
New York

Blotta
original
Typifying the distinguished clothes that have made NEIMAN-MARCUS one of the famous fashion institutions of the nation.
NEIMAN-MARCUS
dallas • texas

PORTRAITS OF *Beauty*

Inspired by the study of trends in the woman's world of fashion . . . Vanette has achieved a dainty sheerness that smart women everywhere prefer. Finished with an extra dull process. Vanettes offer you longer wear and greater snag resistance with this gossamer sheerness. You'll find a flattering new Vanette color to smartly accent your every Spring ensemble.

Vanettes are available at smart shops
and better department stores . . .
VANETTE HOSIERY MILLS — DALLAS

Vanette HOSIERY

IN CALIFORNIA . . . EXCLUSIVE WITH

BULLOCK'S-WILSHIRE
Los Angeles

RANSOHOFFS
San Francisco

For a season of Red-White-and-Blue clothes...

New Cockade make-up by Dorothy Gray—*Lipstick*, $1. *Cockade Cream Rouge*, $1.25. *Cockade Compact Rouge*, $1.

THE COCKADE HAT BY DOBBS

A TUMULTUOUS new color for your lips, Dorothy Gray *Cockade* sweeps you past winter—spang into spring! The shade is the screaming red of those Paris accessory fashions. A brilliant, militant red to lend dull, wintry skin high-spirited warmth. Flaunt it above your suits, crisp blouses and lingerie frills, your jaunty buttons and epaulettes. *Cockade* is the perfect make-up salute for a season of red-white-and-blue clothes.

All Dorothy Gray lipsticks are creamy-soft, indelible as can be. In addition to *Cockade*—there are many other important fashion shades to flatter different skin-tones. Flashing-red *Daredevil*...redder *Scarlet* ...rich-red *Siren*—to mention just a few!

Copyright, 1940, by Dorothy Gray, Ltd.

DOROTHY

LIP-LIP HOORAY FOR *Cockade*

NEW
DOROTHY GRAY
MAKE-UP

PORTRAIT FACE POWDER

Filmy-light, yet clinging. Ideal for "touchy" skin. Contains no starch, orris, or other ingredients generally suspected of arousing allergies. A special emollient ingredient helps guard skin against drying effects of cold wind, indoor heat. In all Dorothy Gray skin-tone shades. For *Cockade* make-up, choose *Special Blend* or *Glo-Rachel* shades of Portrait Face Powder. $1.

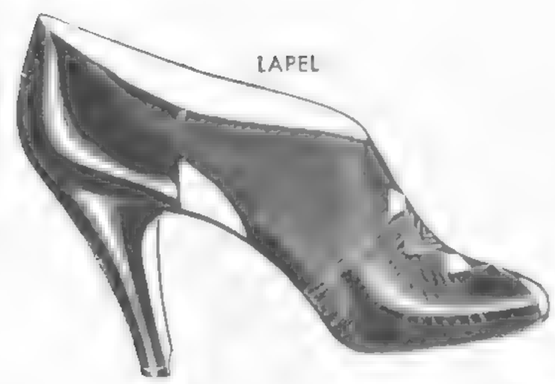
SENSITIVE SKIN CREAM

A particularly light, bland emollient for sensitive skin and the thin-skin types which resent a heavy cream. Soothes chapping, roughness due to weather exposure. Use nightly to help keep skin smooth and pliant. $2, $3.75.

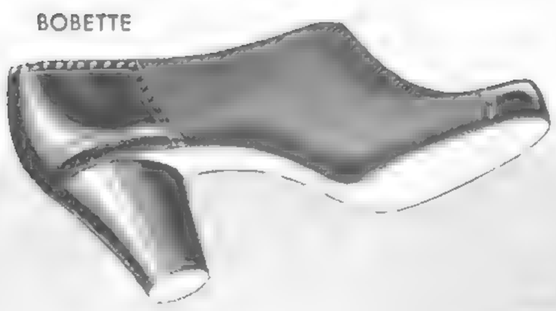
GRAY

DOROTHY GRAY SALONS . . . 683 Fifth Avenue, New York . . . Paris . . . London. Dorothy Gray Salon treatments are also available in smart stores in the following cities: Los Angeles . . . Denver . . . Washington . . . Boston . . . Milwaukee . . . Buffalo Norfolk . . . Chestnut Hill, Philadelphia . . . San Francisco . . . Seattle . . . Brussels . . . Amsterdam . . . The Hague . . . Rotterdam Cannes . . . Nice . . . Monte Carlo . . . on the Grace Line "Santa" ships . . . and on American Republics Line "Good Neighbor" ships.

These and Many Other Exquisite Dorothy Gray Preparations at Smart Department and Drug Stores



Twinkle on twill



REGIS

EVETTE, below

TURBAN AND ACCESSORIES, LILLY DACHÉ.

Elasticized fabrics flashing with patent

• Set your instep a-twinkle in new Spring twills, brightened with patent. Elasticized to fit like the sleek turban you've draped over your curls. With every flattering type of heel—from the statuesque down to Walk-Over's happy-go-lovely Half-hite and the cunning "keg." Luxurious, smooth fit that pampers your feet in blissful, enduring comfort! Walk-Over fashions in smart shops throughout the country. $6.95 up. Slightly higher West. Geo. E. Keith Company, Campello, Brockton, Mass.

Walk-Over

Nettie Rosenstein

America's Own Fashion Perfumer

Since 1847

presents Dress Parade, a true American fragrance as devastating as the fascinating Fashions by clever American Designers. Beguiling, Dress Parade sets the heart a-flutter . . . pulses a-tingle.

1940

Dress Parade

Perfume, Toilet Water and Cologne . . . . all in the same enchanting fragrance.

PALMER'S COLOGNE
An American Favorite
Since 1847

A NEW PERFUME BY palmer

SINCE 1847

SOLON PALMER · NEW YORK · FIRST AMERICAN PERFUMER

DACHÉ HAT • FRENCH ROOM

Marshall Field & Company

The kind of designing we believe in for important Spring costumes: The subtlety of glowing orange-brown played against cold sky-blue. Of tweedy Scotch woolen coat played against soft French woolen dress. Of shoulders squared, waistline whittled by a sure hand, and finishing that's a joy. $165. From our collection of companion coats and dresses.

CHICAGO

JOAN CRAWFORD *in Metro-Goldwyn-Mayer's* "STRANGE CARGO"

Your mirror will reveal a new complexion, when you try

PAN-CAKE MAKE-UP

You will really be delighted when you try this new and different make-up originated by *Max Factor Hollywood.*

It imparts a smooth, velvety, youthful look!
It helps hide tiny complexion faults!
It stays on for hours without re-powdering!

First introduced in Technicolor pictures, Pan-Cake Make-Up is today's new make-up fashion.

Max Factor
★ HOLLYWOOD

HATS BY LILLY DACHÉ

FOR ACTIVE DAYTIME HOURS

YES, *they're lovely to look at — trim and flattering in style. But the real beauty of these Stetsons lies in the fact that they'll keep your feet "on the go" hours on end without fatigue. And that's what you need for the active days ahead! These smart Stetson Tailorite models are designed to favor your feet — to give them snug support; smooth, easy fit — heavenly comfort! Stetson has a particular talent for making this type of daytime footwear — as you'll discover with the first pair you try. Go see them now — at your nearest Stetson dealer.*

THE STETSON SHOE COMPANY, INC. SOUTH WEYMOUTH, MASS.

Stetson **TAILORITES**

...ever pack a suitcase?

How much more you can get in a suitcase if things are folded nicely than if they're wadded up and tossed in! And this same principle makes a Kotex* sanitary napkin less bulky than pads made with loose, wadded fillers . . .

Kotex has a soft, carefully *folded* center (with more material where you need it . . . less in the non-effective portions of the pad). So naturally —it's less bulky! Less apt to chafe, too . . . for Kotex is entirely sheathed in cotton before it's wrapped in gauze!

Why be self-conscious! With Kotex your secret is safe! Pressed ends (patented by Kotex) never make embarrassing, tell-tale outlines . . . the way napkins with thick, stubby ends so often do!

And — for complete peace of mind — remember this. Between the soft folds of Kotex there's a moisture-resistant panel! A special safeguard . . . newly developed by the Kotex Laboratories!

Kotex* comes in 3 sizes, too! Super—Regular —Junior. Kotex is the only disposable sanitary napkin that offers you a choice of 3 different sizes! (So you may vary the size pad according to each day's needs!)

All 3 sizes have soft, *folded* centers . . . flat, tapered ends . . . and moisture-resistant "safety panels". *All 3 sizes sell for the same low price!*

FEEL ITS NEW SOFTNESS

PROVE ITS NEW SAFETY

COMPARE ITS NEW FLATTER ENDS

"You scarcely know you're wearing it!"

*Trade Mark Reg. U. S. Pat. Off.

Colors that Sing in the Spring
Townwear
HAT
Grey Felt Brown grograin insert and veil
DRESS
Light Grey Wool with bolero. Brown embroidered stripes
HAT
Pink Felt Beeron Sailor with navy band
JACKET
Pink Corded silk
SKIRT
Navy Blue sheer
BAG & GLOVES
Pink Suede
STOCKINGS
Townwear
Sunkist
STOCKINGS
Townwear
Sungold
"Stockings of Matchless Beauty"

BEING WELL DRESSED becomes an art rather than an accident when you learn to insist on Forstmann Woolens. So it is only logical that the woman who wants lasting beauty of color and texture insists on Forstmann Fabrics, in which the combination of pure virgin wool, superb workmanship, and the world's finest dyestuffs assures perfection. Featured in costumes and by the yard at the better retail stores. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* 30 Rockefeller Plaza, New York City.

Forstmann
WOOLEN
100% VIRGIN WOOL

When buying garments made of Forstmann Woolens, look for this label.

Peggy Sage Conquest Colors

FEZ

MANTILLA

SARI

FEZ—the reddest red on record—borrowed from the old Moroccans who knew a thing or two about conquest themselves.

MANTILLA—as gay a rosy-red as you ever met in the cheering section at a bull fight . . . flattering as a matador's most studied compliment.

SARI—yellow-pink fingertip magic translated from the Hindu to beguile him into surrender.

The Smartest Manicurists use Peggy Sage Polish. If you are bothered with split, cracking nails, ask your manicurist for the complete Peggy Sage Manicure. You, like many other discriminating women, may find that the Peggy Sage Method is the answer to your fingertip problem. The distinguished clients of Miss Sage's Salon say her polish "wears like iron." PEGGY SAGE SALON, 50 East 57th Street, New York—and better shops.

Mirror patent!

JOY TO YOUR SPRING!

A new patent leather...black as licorice... supple enough to take fine needleworked treatments in stitchery and pin-point perforations. Presented first in Pandora Exclusives, master crafted footwear... bringing joy to your step, to your Spring.

Pandora exclusives

PANDORA Exclusives

Atlanta, J. Regenstein's
Baltimore, N. Hess Sons
Berkeley, Roos Bros.
Boston, Wm. Filene's
Buffalo, Wm. Hengerer Co.
Cincinnati, John Shillito's
Cleveland, Halle Bros.
Dallas, Sanger Bros.
Dayton, Rike-Kumler
Denver, The May Co.
Detroit, J. L. Hudson
Duluth, E. F. Wahl & Co.
Fort Worth, W. C. Stripling Co.
Fresno, Roos Bros.
Hartford, G. Fox & Co.
Houston, Rupley's
Kansas City, John Taylor
Los Angeles, Gude's
Memphis, Walk-Over Shoe Store
Miami, Cowen's
Minneapolis, Napier's
New Orleans, Godchaux's
Oakland, Roos Bros.
Oklahoma City, Peyton's
Philadelphia, Bonwit Teller
Rochester, McCurdy's
Salt Lake City, Walk-Over Shoe Store
San Antonio, Frank Bros.
San Francisco, Roos Bros.
San Jose, Roos Bros.
Seattle, Frederick & Nelson
St. Louis, Famous-Barr
Waco, R. E. Cox D. G. Co.
Washington, Woodward & Lothrop
Wichita Falls, Perkins Timberlake Co.

LONDON—Debenham & Freebody—Fanchon, Ltd.—Harvey Nichols, Ltd.

NEWTON ELKIN SHOE COMPANY • PHILADELPHIA • PA.

Among Americana ★☆★

the luxury that became a necessity

At Burdine's, as at other leading stores, the suave technique of "Lastex" yarn is perennially starred in foundations, in swimsuits, sportswear, hosiery and many other wardrobe items. It's an essentially American achievement, a national institution, a fashion habit with fifty million women. Its magic stretch is applied to all types of woven or knitted fabric, silk, cotton, wool or rayon. It makes possible this better fit, this greater comfort, control or convenience in the garment. When buying for yourself or family it is your inalienable right as an American citizen to insist on "Lastex" yarn—always asking for it by name.

Lastex... THE MIRACLE YARN THAT MAKES THINGS FIT
REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by United States Rubber Company

1790 Broadway, New York City

As presented at

Burdine's
MIAMI AND THE BEACH
Sunshine Fashions

ORIGINAL SUNSHINE FASHION GIRDLE

Lightly constructed but will control the average to full figure. It fits a 16 inch length below the waist *with an additional 4 inches above it.* Short side lacings for extra tightening at the all-important waistline. Non-elastic satin front panel, lightly boned. Satin back panel and narrow satin and mesh sections are all made with "Lastex" yarn. Worn with "Alphabet" A'lure Bra, which comes in A, B, C and D types in range of sizes, also made with "Lastex" yarn.

ORIGINAL SUNSHINE FASHION CORSELETTE

Light-weight but especially designed to give the average figure the flat diaphragm and long waistline so desired this season. Note how slide fastener ends in hook-and-eye at waistline where figure breaks. Non-elastic satin front panel, lightly boned. Satin back panel and reinforced net side panels are all made with "Lastex" yarn, fashion's fourth dimension.

Belittle your waist with this delightful coat of soft Revel Rib. Again Betty Rose combines authentic styling with distinctive fabric—to give no hint of the modest price.

Pamper yourself

Go ahead and yield to temptation. Indulge your exquisite taste with a coat of Skyline Stripe—brilliant new fabric with unusual surface interest. Deceptive richness is in this soft, supple woolen with its definite "feel" of luxury. It makes you a gay deceiver—hiding your thrift with the appearance of costly opulence. This slim reefer highlights a superb collection of Betty Rose coats and suits—sold all over America from seventeen to twenty-nine dollars.

STERN SLEGMAN PRINS • • • Kansas City, Missouri

Betty Rose

COATS AND SUITS

Lined with *Celanese** Rayon CLAIRANESE* Taffeta

resists perspiration and does not split or crack

*Reg. U. S. Pat. Off.

WHEN A SLIP BECOMES A SOCIAL ERROR

...SWITCH TO *Mary Barron*

ARE YOU A SOCIAL CLIMBER?

When your slip climbs, your stock falls. Switch to Mary Barron. It has no ups and downs! Stays put, thanks to its special cut†.

Sizes 30 to 44. When ordering by mail, give brassiere size and height.

A FEATURE FOR SPRING...

eighteen grand new colors in

*Celanese** RAYON CLAIRANESE*

a superb taffeta that doesn't split or crack, retains its fine crisp quality. About . . . $2

†SO DIFFERENT THAT THE BASIC MARY BARRON CONSTRUCTION HAS BEEN AWARDED U. S. PATENT No. 2161063.

*Reg. U. S. Pat. Off.

Lord & Taylor
NEW YORK

ATLANTA . . . . . *Rich's, Inc.*
BOSTON . . . . . *Wm. Filene's Sons Co.*
CLEVELAND . . . . . *The Higbee Co.*
DETROIT . . . . . *The Ernst Kern Co.*
MEMPHIS . . . *B. Lowenstein & Bro., Inc.*
NEW ORLEANS . . *Maison Blanche Co.*
PITTSBURGH . . . . . *Jos. Horne & Co.*
PORTLAND . . . . . *Meier & Frank Co.*
RICHMOND . . . . . *Miller & Rhoads*
SAN FRANCISCO . . . . . *The Emporium*
SYRACUSE . . . . . *The Addis Co.*
WASHINGTON, D. C., *Woodward & Lothrop*

WIN $50 *for your most embarrassing slip moment if we can use it in our advertising. Send to Mary Barron, c/o The Davidson Brothers Corp., 105 Madison Avenue, New York*

ADELINE $6

SUE $6

NATALIE $5.50

LAUREL $5

AMELIA $6

STEP INTO ENNA JETTICKS...

LOOK LOVELY...

...AND LISTEN FOR THE CHEERS!

Enna Jetticks

Good news for your Spring budget. Enna Jetticks are still only

$5 to $6

They'll watch your step—when you step out in Enna Jetticks! In fact, you'll breeze down the street followed by a warm glow of masculine admiration. For when it's a question of bringing out the best in your feet, the new Spring Enna Jetticks know all the answers. Lively, youthful models that set a merry pace for pleasure. Smart, happy-go-comfortable shoes that never cramp your style—or your toes either! An amazing range of sizes (1 to 12, widths AAAA to EEE) makes it possible to give you a "made-to-order fitting" for only five to six dollars a pair.

ENNA JETTICK SHOES, INC., AUBURN, N. Y.

America's Smartest Walking Shoes

Chalk up another entry in fashion's hall of fame! Stroock has taken a coarse homespun weave and made it purr by looming it of precious camel hair* blended with kid mohair and virgin wool. This new Stroock Hopsack looks rugged, feels luxurious and has the woven-in distinction that makes the simplest coat a prized possession. In pretty pastels, navy or black. Lined with DUCHESS acetate-rayon crepe. At the finest stores or write directly to

Grossman & Spiegel, Inc., 512 Seventh Avenue, New York City

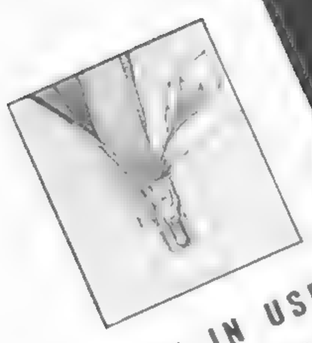
TSK! IS THAT ANY WAY FOR A LADY TO TALK?

Better take to a TALON fastener!

Reg. U.S. Pat. Off.

● You can't get mad at a corset with a good long Talon slide fastener. There's no yanking and tugging! No battling with stubborn closings! It makes foundations *easy* to get on and off. Saves their shape. Makes them last longer. And it's so quick, smooth, secure!

Today, you'll find the Talon slide fastener on every type of foundation, in every price range. Ask for it on *all* your girdles and all-in-ones! Then "take a second look" for the trademark "TALON" to make *sure* you get it!



SO DEPENDABLE IN USE
IT'S "TALON" 70 TO 1

YOU SHOULD KNOW—Only the Talon fastener has those special features that make it practical to use slide fasteners on corsets...the vital self-lock, the patented method of insertion and reinforcement...These are important reasons why impartial consumer surveys—made among thousands of women by 56 leading stores—show that 70 women prefer the Talon fastener to every *one* who names any other brand!

TALON SLIDE FASTENER • MADE BY TALON, INC., MEADVILLE, PA.

NEW PLAN BRINGS *DuBarry Success Course*

TO YOU IN YOUR HOME

Success Story

Eileen Blackwell came to the Success School, New York, a timid, awkward girl with an inferiority complex. Six weeks later she was a new Eileen, with posture corrected, and a figure of perfect proportions. Trained in a complete beauty routine, today she is poised, confident, with a loveliness that she knows how to keep.

HERE'S HOW it happened. Six weeks after the now famous Success School was opened in the Richard Hudnut Salon, New York, women and girls attending the classes were telling the most remarkable stories of what had been accomplished for them. Weight down—or up—to what it should be, posture corrected, a new beauty of face and figure, and a vital new interest in life!

These success stories traveled from coast to coast. Back to Ann Delafield, directing the School, came letters by the thousands. "What, oh what, can you do for me? I need so much the kind of help you give your students, but I have a job I can't leave," or "I have a family to look after," or "I am too far away to attend classes."

Now—for you, wherever you live, we have the answer. Through an ingenious new plan, the same methods, the same secrets taught at the Success School, are yours to enjoy—at just about *one-tenth* the cost—through the DuBarry Success Course, right in your own home.

This Course brings you a beauty routine designed for *you*, with personal analysis and guidance for your individual needs—your color type, your figure, your posture, your weight. It brings you a definite step-by-step success program that tells and *shows* you just what to do *every day* for six exciting weeks.

If you will spend part of your spare time each day *really following* this beauty-building plan, you can achieve a new loveliness and learn how to keep it through the years.

SEND FOR THE FULL STORY

Send at once for the fascinating book containing the whole story of the DuBarry Success Course, and what it can mean to you. Use this coupon or a letter or post card, now—so we can send the book to you right away.

DuBarry SUCCESS *Course*

ANN DELAFIELD, DIRECTING

RICHARD HUDNUT SALON, Dept. S-1, 693 FIFTH AVENUE, NEW YORK, N. Y.

Handsome Case Included

With your Success Course—at not one penny of additional cost—you receive this big, handsome travel-case, containing 24 different DuBarry Beauty and Make-up Preparations—all the lovely cosmetics you use while you enjoy the benefits of this Course in your own home.

• If you can spend part of each day for six weeks at the Success School in New York, by all means do so. If you can't, then send at once for full details of the DuBarry Home Success Course.

DuBarry Success Course,
Dept. S-1, 693 Fifth Avenue, New York, N. Y.

Please send me, without obligation, your book containing full information about your Home Success Course.

Name_____

Street_____

City_____ State_____

(Reading left to right)
Model 4023—"Flower Lei" stripes on navy, black, or wine. Sizes 14-44.

Model 4033—"Petite Dot." linen blue, navy, rust, or black grounds. Sizes 10-20.

Model 4024—"Daisy Parade." On black, blue Danube, Spring leaf, or navy. Sizes 12-40.

Model 4037—"Pen and Brush Flowers" on navy, brown, or black. Sizes 16-46.

(Central figure)
Model 4032—"Pussy Willow." On blue Danube, rosenna, birchwood, or navy. Sizes 14-42.

ALL IN FAMOUS GIANA RAYON CREPE!

Pussy willows are stirring in their dreams. Crocus scouts will soon be out. Everywhere disarming women want a breath of spring in print. Georgiana gives you the sum and substance of it in brand-new, florist-fresh prints. Picture you in one or two—pretty above the bridge table, bright spot at the office, traveling, doing all the things you do! Isn't it wonderful for only **$6.50?**

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The Dayton Company.Minneapolis
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Carson Pirie Scott.....Chicago
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Lowenstein's.....Memphis
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Meier & Frank.....Portland
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Fort Scott, Kansas.....The Vogue
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Jackson, Tenn.....Nathan's
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Salt Lake City, Utah....Z. C. M. I.
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Scottsbluff, Neb.
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Scranton, Pa.....The Heinz Store
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Springfield, Mass..Forbes & Wallace
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Waycross, Ga. .....Fashion Shoppe
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Cymonette creates exquisite DRESS-PLUS-COAT ensembles for Spring elegance. Presented and labeled exclusively for the fashion-prominent stores listed. ★ A - Spring Symphony . . muted colors beautifully blended in a Forstmann wool coat and trim crepe dress. Check accent color, coat lining, and dress match. ★ B - Embroidered Town Ensemble . . coat with richly incrusted collar and cuffs over a dyed to match smart crepe dress. ★ C - Going-Away Classic . . Flying Fox* revers on a tissue wool jacket, silk lined. Matching frock, embroidered chiffon yoke. Matching Hats, $5.95. Prices slightly higher West of the Rockies. *Processed Flying Fox, $49.95. Or pastel Fox, $79.95.

If your city is not listed, write to
CYMONETTE
230 West 38th St., NEW YORK
3 Cite Paradis, PARIS

ANGEL ON THE WING

FAR TOO GOOD a show to be shelved after one season on Broadway, "I Married an Angel" takes to the road with the young Dutch star, Karen Van Ryn, as the angelic wife. Her ethereal dancing is no accident. Ballet has been her diet since she was twelve years of age. Lithe, slim-hipped, trained to perfect rhythm in motion, Miss Van Ryn feels her best wearing a Munsingwear "Foundette."

ANGEL ON HORSEBACK: Miss Van Ryn gets out for an early morning ride whenever rehearsals permit. Her riding has the same rhythmic grace as her dancing...thanks to her "Foundette" girdle. It gives her greater freedom than ever before was possible in a foundation garment. This amazing combination of control and supple comfort is a Munsingwear feature women are singing about.

THE SECRET IS Munsingwear's 3-Way Control: (1) *Roundabout Stretch* for molding, (2) *Vertical Stretch* for freedom, (3) *Posture Control* for minimizing figure-faults. Munsingwear "Foundettes" are designed for almost every figure. Full-lengths, pantie-girdles, girdles . . . knit or woven with "Lastex" yarn. At better stores.
Saks Fifth Avenue Original Costumes

MUNSINGWEAR, INC. • MINNEAPOLIS • NEW YORK • CHICAGO

MUNSINGWEAR
*Foundettes**
FIT THAT LASTS

**Reg. U. S. Pat. Off.*

Shoes "distilled from youth and springtime"... a magic brew to set young eyes sparkling! CONNIE'S talented designers put new potency in patent leather... alligator ...and the smart elasticized materials... to create a collection full of "wiles and charms"! For *you* to wear now and for the bright days of spring. See the new styles at your dealer or write Dept. C-7 for Style Booklet.

WOHL SHOE COMPANY • ST. LOUIS

$5 everywhere

Smart Stores — Smart Women — are enthusiastic about NEW QUICK LUX

DESIGN ORIGINAL • SAKS 5th AVENUE, CHICAGO

"When a splendid product like Lux is improved, that's news," says Chicago's Saks 5th Avenue. "New, quick Lux seems like a miracle—it's so fast," exclaims Mrs. William Tuck (above).

HANDKNIT SWEATER • LORD & TAYLOR, NEW YORK

Mrs. Mason Britton (above) says: "Amazing new, quick Lux goes so far!" "It has the same marvelous gentleness Lux has always had," Lord & Taylor adds.

RAYON PRINT • NEIMAN MARCUS, DALLAS

Neiman Marcus' Luxable print looks fresh as mint. "Cherish it with new, quick Lux," they tell their customers. "Gentle, new, quick Lux is perfect care for washable prints," says Miss Muriel Maxwell (above).

YOU'LL LOVE new, quick Lux! It's so speedy—so thrifty—so safe! These delicate, *sheerer* flakes bubble into suds at the touch of water . . . In water *as cool as your hand* they dissolve 3 times *faster* than any of 10 other leading soaps tested . . . give *more suds*, ounce for ounce, than any of these other soaps. Your loveliest things safe in water alone are safe in new, quick Lux. Give them this gentle care.

RAYON JERSEY PLAYSUIT BEST & CO., MIAMI

Best & Company's Miami shop is brimming over with colorful play clothes. "New, quick Lux is wonderful," Best's says. "Almost like magic—it's so speedy. Thrifty, too," declares Ann Corcoran (left).

In the same familiar box—
your dealer has it now . . . at no extra cost to you

VOGUE'S

PHOTOGRAPHIC CONTEST

FOR COLLEGE SENIORS — MEN AND WOMEN

2 Awards of Careers with the Condé Nast Studios
8 Cash Prizes ★ Honourable Mentions

Below you will find the first set of problems in Vogue's Photographic Contest for college seniors. Send in your entries, together with your answers to the questionnaire, not later than February 20th. All material should be addressed to: Vogue's Photographic Contest, 420 Lexington Avenue, New York City.

PROBLEM NO. 1: Send us the best photograph you have ever taken. You may send any kind of photograph (a portrait, a landscape, a building, a still life, an action snapshot, etc.) provided, in your opinion, it is the best thing you have ever done. On the back of photograph state your reasons for this selection in not over 50 words.

PROBLEM NO. 2: Take especially for this contest a photograph which, in your opinion, gives a vivid impression of your home, your town, or your college. Express the physical conditions, atmosphere and character as well as it is possible in just one photograph.

For both of these problems you can submit any kind of a print or enlargement (large or small, glossy or matte, mounted or not) which you consider best suited for your type of work.

For Problem #1, send only one picture.

For Problem #2 you may submit as many as three photographs; but in the latter case mark on the back your first, second and third choice (see rule #4 of the contest).

Write your name and address on the back of all photographs, as well as a full technical description of the conditions under which the photographs were taken—camera, film, lens opening, shutter speed, filter, etc.

Vogue's PHOTOGRAPHIC CONTEST

420 Lexington Ave., New York City

Please send me the entry blank and questionnaire which I must fill out in order to enter Vogue's Photographic Contest.

NAME _____

(PLEASE PRINT CLEARLY OR TYPE)

ADDRESS _____

_____

V-2-1-40

SENIOR AT _____ COLLEGE OR UNIVERSITY

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1940 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out a questionnaire which may be mailed immediately, or with the answers to the first two problems, not later than February 20th.

3. Vogue's Photographic Contest will consist of a series of 8 problems to be published in Vogue. Problems 1 and 2 appear on this page; problems 3 and 4 will appear in March 1 Vogue; problems 5 and 6 in April 1 Vogue; problems 7 and 8 in May 1 Vogue.

4. Entries for each set of problems must be mailed on or before the 20th of the month in which the problems appear. You may submit 1 to 3 prints for each problem. Entries received with insufficient postage will not be accepted.

5. The judges of the contest will be the Editors of Vogue. Their decision will be final.

6. Prizes of 6 months' positions, with salary, on Vogue's photographic staff will be awarded to the two winners. In addition to the two career awards—one for men, one for women, cash prizes and honourable mentions will be awarded for the best photographs on each problem.

7. The winners of Vogue's Photographic Contest will be announced on or about June 15, 1940, and will join Vogue's New York studio for a period of at least six months. Upon satisfactory completion of the period of apprenticeship, winners will be eligible for a permanent position with Vogue.

Carter's STYLE-KEYED Foundations

STARRING SLEEK FREEDOM FOR YOUNG AMERICA

IN THE LONG TORSO SILHOUETTE

(*Left*) **PICOT-NET COMPLETE F202.** Smooth, porous sides, front and back panels of vertical stretch "Lastex" and rayon satin, youthful well-rounded Alençon lace bandeau section. 6 garters. Inch sizes 31 to 36. Nude. $5.00.

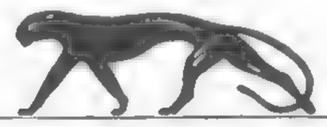
(*Right*) **PICOT-NET GIRDLE G203.** Same fabric and construction as the Complete. High waistline with two featherweight bones for a flat diaphragm. Inch sizes 25 to 30. Nude. $3.50.

PICOT-NET PANTIE P205. (not illustrated) has soft "Lastex" Rayon satin crotch and detachable garters. Long 15" Length. Inch sizes 25 to 30. Nude. $4.00.

A long-bodied, moulded line . . . from the tip of the bust to the lower thigh with a small, gently curved, naturally placed waistline . . . that's the 1940 silhouette. But look here, slimsters, you'll need your Carter's underneath to define that long, lovely modified curve! And, oh, how beautifully the new Carter's do a holding, moulding trick to give you the flat front, the smooth hips, the slender waist. We've illustrated two Service Weight Picot Nets for the form-fitting smartness you need . . . and the perfect freedom you'll get! Of course, there are Carter's in many other fine fabrics . . . nets of all weights and beautiful sheer patterned lace for young figures of any age. All Carter Completes, Girdles and Panties will tub like your lingerie. Be sure to ask for the NEW Carter's . . . at fine stores everywhere from $2 to $15.00. They're American made . . . for the American maid.

Carter's

FOUNDATIONS



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Santa Fe

this winter for

Phoenix

Palm Springs and So. California

Indications are for a great season at the winter ranches and resorts in the Far Southwest, sunniest area in all these United States . . .

This winter, then, on Santa Fe's famous streamlined *Chief*, there'll be *daily through Pullman service* from Chicago to Phoenix, Wickenburg, and Castle Hot Springs, Arizona, and the sunny places roundabout ● There'll be superb daily Santa Fe service, too, for Palm Springs, new Arrowhead Spa, and other delightful California spots.

● It will be wise to make your Southwestern winter plans and reservations early.

T. B. Gallaher, P. T. M., Santa Fe Railway
1338 Railway Exchange, Chicago

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Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel, 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo, Golf. Nick Hall, Mgr

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Ojai

Ojai Valley Country Club. Golf, horseback riding, all outdoor sports. Peaceful and secluded. Climate unexcelled. Write for reservations and booklet.

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Mission Inn. California's historic hotel. In lovely Riverside. Art treasures All sports. American or European plan. Rooms $3.50—up. Write for folder.

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Miramar Hotel. Mid beautiful gardens, atop the Palisades on the Pacific. Hotel rooms, bungalows and apartments with hotel service. A. or E. plan

DISTRICT OF COLUMBIA

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The Lee House, 15th and L Sts., N W. 4 blks. to White House 2 blks to Nat. Geo. Bldg. 250 rms. with bath from $3 single, $4.50 double. K. W. Baker, Mgr.

FLORIDA

Daytona Beach

Daytona Terrace. Hotel rooms and service housekeeping apartments. Fireproof. Spacious gardens and orange grove. Convenient location. Moderate tariff. Booklet.

Princess Issena, The Inn and Cottages. A delightful hotel in a perfe t setting catering to a selected clientele. Now open. Henry W. Haynes, Prop.

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Hotel Fenway. One of the West Coast's finest resorts. Beautiful tropical setting All sports. C. Townsend Scanlon, General Manager.

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Hotel Windsor. Heart of city facing beautiful Hemming Park. Large rms.; unique parlors; terrace dining room; wide porches. Lobby entrance to garage.

Marineland

Marine Studios, world's only oceanarium, presents mysterious undersea life, viewed through 200 portholes. On Ocean Blvd., south of St. Augustine.

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THE FLAMINGO

A complete resort property, resplendent in its tropical setting of 12 acres, assuring gracious living amid congenial surroundings. Full opportunity for enjoyment of social activities with interesting people. Swimming, sun bathing, tennis, golf putting course, without charge. Restricted. Surprisingly Fair Rates. C. S. Krom, Manager. N. Y. Office: 11 W. 42nd Street, BR 9-6348.

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Hotel Good. Enjoy a gracious, homelike atmosphere in the exclusive, north shore district. Private beach, restricted clientele. Fred S. Rossner, Mgr

Orlando

Hotel Wyoming. Restful, tropical setting. Every service and convenience. Close to shops, entertainment, sports. American plan. C. DeWitt Miller, Mgr.

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Ravine Gardens. A floral fairyland, over 105,000 azaleas, host of other tropical plants See it while in Florida

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Palm Beach Hotel. An exclusive hotel offering superlative service, finest cuisine, luxurious atmosphere. Am. & Eur. Plan. All sports. Booklet. J. J. Farrell, Mgr.

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The Huntington. A Resort Hotel of Merit, in beautiful and exclusive surroundings. Open Nov. to May. Eur. and Amer. Plan. Booklet. Paul Barnes, Mgr.

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Vinoy Park Hotel. On Glorious Tampa Bay. 375 Rooms, all with Bath. Every recreational feature Booklet. Clement Kennedy, Managing Director.

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Florence Villa. Lake region. Private golf course Concert trio; 125 rooms with bath; steam heat. Restricted. Am. Plan. Single $8.; dbl. $14. day up.

GEORGIA

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Three Toms Inn. A charming winter resort hotel; splendid golf, swimming pool, riding, hunting. Ideal climate. Booklet. Direction of Geo. C. Krewson, Jr.

MARYLAND

Baltimore

The Belvedere. A really fine and modern hotel. Rooms, cuisine and service in keeping with the highest standards of living. Rates begin at $3.50.

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Pass Christian

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads Climate ideal. Near New Orleans.

Miramar Hotel. Established clientele. Women Creole cooks. All land and sea sports. Faces beautiful Mexican Gulf. Fun and frolic in healthful sunshine

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Riviera-Locarno Apt. Hotels, 229 235 Ward Parkway. "For fine living." Beauty & charm. Permanent guests. Furn. & unfurn. 3 to 7 rooms. 2 & 3 baths

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Reno

Hotel Riverside, Nevada's Finest; on beautiful Truckee River. Rooms, Suites & Apartments Daily & Monthly rates. O. W. Nicholls, Manager.

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Atlantic City

Marlborough-Blenheim. Central Boardwalk, overlooking ocean. 38 years of continuous ownership management. Josiah White & Sons Co.

NEW YORK

New York City

Allerton House for Women. 57th St. & Lex. Ave. Refined atmosphere in a congenial Club Residence. Single from $2.50 daily. Weekly rates on application.

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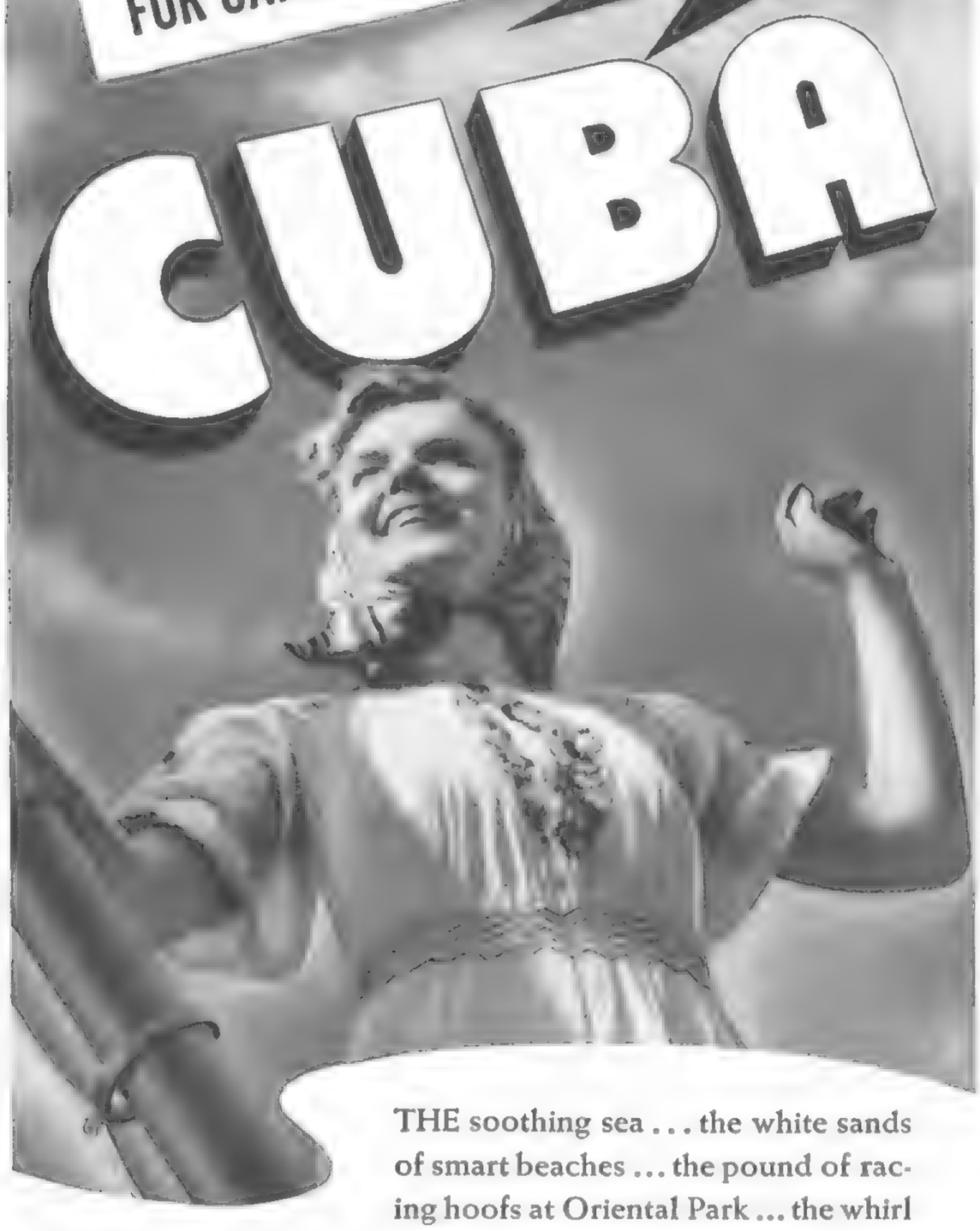

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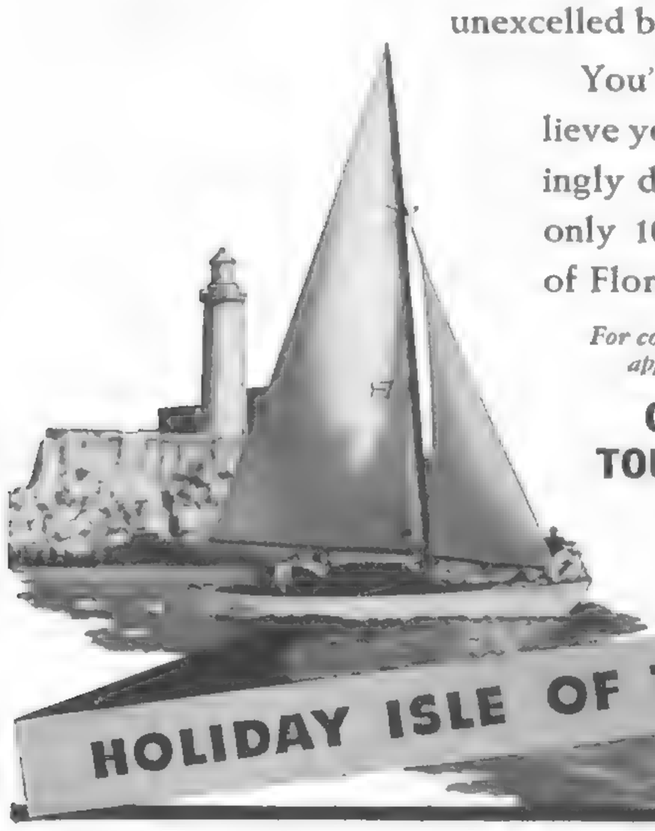

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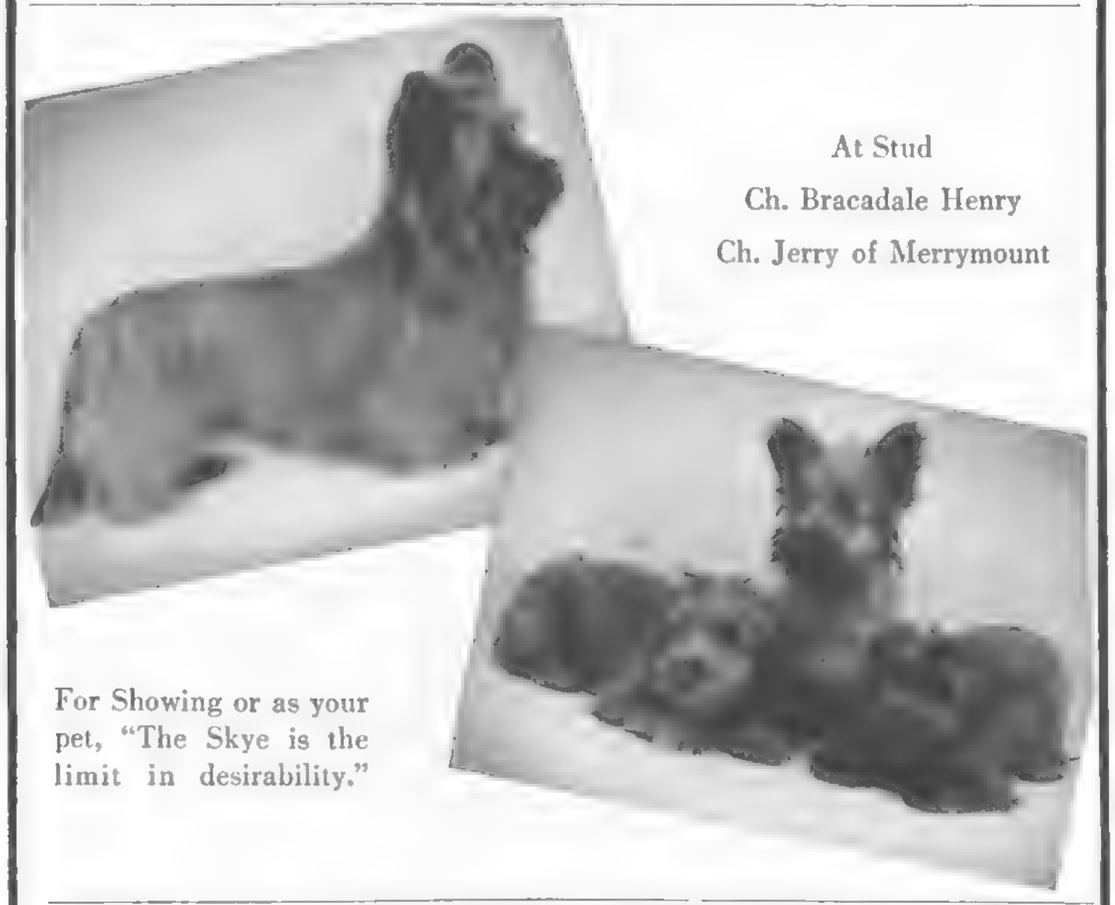

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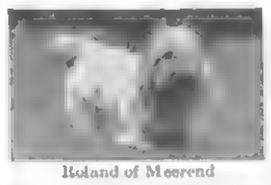

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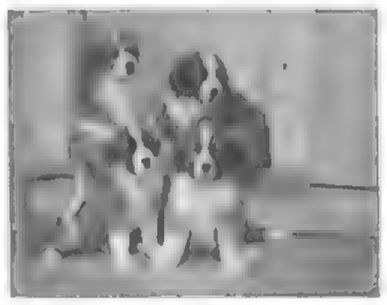

Puppies at Waldeck

THE DOG MODE

Miss June Harrah's famous dog portraits in bronze will be exhibited in the lobby of the Garden during Westminster Show

64th in the Westminster series

THE curtain is once more about to be raised on the annual Westminster Kennel Club Show at Madison Square Garden, and, on February 12, 13, and 14—the first three days of the Show—, some three thousand of the cream of the nation's canine crop will compete for the most coveted trophies known to the dog world.

This year's show is the sixty-fourth in the Westminster series. The premium lists, printed in great quantities for shipment to fanciers from coast to coast, are already in the hands of the owners of prospective entries. The roster is made up of particularly capable judges. Heading the list, for the task of selecting best in show, is Dr. Samuel Milbank, of New York, Vice-President of the Westminster Club and one of the country's top amateur all-around judges.

The six dogs that will face him on the final evening of the show will be sent up to him by Mrs. Walton Ferguson, junior, of New York, who will judge the sporting dog group; Joseph C. Quirk, of Greenwich, Connecticut, the sporting hound group; Mrs. M. Hartley Dodge, of Madison, New Jersey, the working dog group; John G. Bates, of Morristown, New Jersey, the terrier breeds; Herbert L. Mapes, of Little Falls, New Jersey, the toy group; and Carey W. Lindsay, of Towson, Maryland, the non-sporting breeds.

Prior to the grand finale, the all-important breed judging will have consumed two full days. Although this

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OF VOGUE

Two of the judges of breeds at the 1940 Westminster Show: Mrs. Walton Ferguson, junior, and Mr. Edward V. H. Ireland

part of the Show may not appeal to the ordinary spectator as much as the colourful final elimination, the Westminster, like any other bench show, would be a sad affair without it. Hence the club has rounded up an impressive list of experts in special breeds to judge the preliminary bouts in the many rings that will cover the arena until the final event, when the survivors of the breed judging will go up to struggle over the grand prize.

Lest the casual dog-lover be kept away by lack of interest in the technicalities of the breed competition, the Show committee has again placed two worthy features on the schedule. The first of these—the popular hound pack competition—is already familiar to the Show spectators of the past few years, and certainly the sound of the hunting-horns and the sight of the brilliant costumes, along with the rollicking hounds themselves, will add considerable dash to the Show. The event this year will put special emphasis on the popular Beagles and Bassethounds.

Second only to the final judging, the Obedience competition appeared to be the pièce de résistance for many in the audience last year. There was an undeniable fascination in the sight of a comparatively large group of dogs of various breeds trooping around the arena in an orderly fashion, obeying commands without the slightest protest and without requiring any apparent pressure on the part of their owners. To any one of the vast group of individuals who labour to produce (Continued on page 44)

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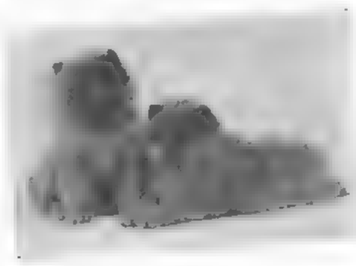

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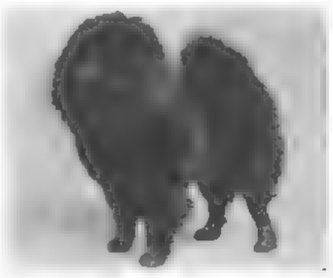

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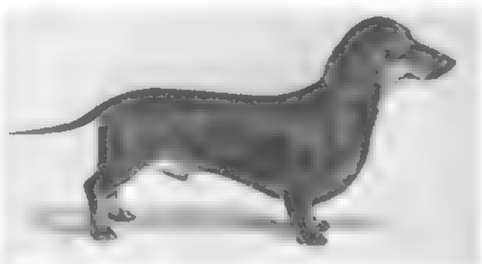

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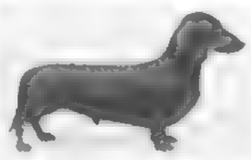

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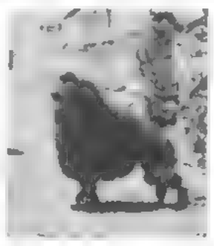

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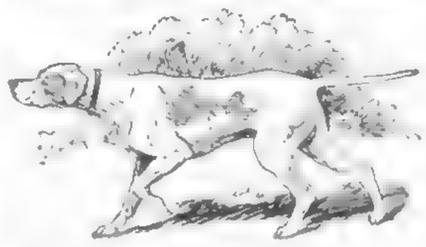

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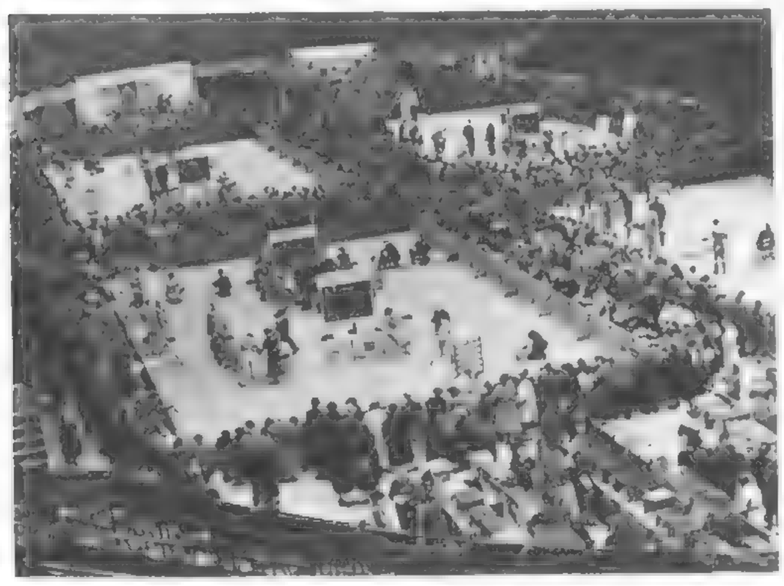
THE DOG MODE OF VOGUE



At the Westminster classic, the canine grand champion will be crowned with fitting ceremonies and proper homage

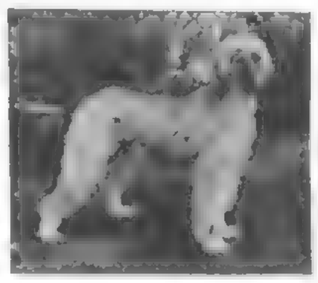
(Continued from page 43) obedience in apparently incorrigible pets, the exhibition was well-nigh incredible.

The popularity of the Obedience competition last year has led the Show committee to include it again, with slight variations. For one thing, the contest has been "streamlined"—to use an excessively abused word—, and a fat purse of $500 has been placed in the pot to attract Obedience clubs from all over this section of the country. Once more Josef Weber, the authority on Obedience work who devised and supervised last year's performance, has worked out another series of trials for the entries, and the clubs, notified sometime ago of the requirements they would be expected to meet, have long since started the arduous work of drilling their entries for the ultimate test. It is understood that a dozen teams of four dogs each from the Eastern territory will be participating.

The so-called "stream-lining" consists mainly of elimination of the long lay-down and sit-down drills that consumed quite an amount of time. The rest of the procedure has presumably been left intact, and the presence of a considerable number of teams will provide more than the necessary amount of interest and education for the gallery. The Obedience Work will be staged on the second and third days of the Show, with the final event on the last evening, when the winners of the preliminary competition will meet to vie for the purse.

The Westminster Club, oldest show-giving organization of any type in the country, is getting ready to do

Kingway Afghans



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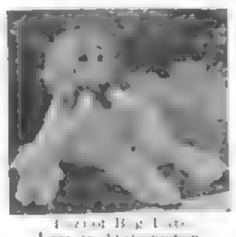

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itself proud again, and, as veterans of previous Shows can judge from the planned schedule, the 1940 edition will be better than its sixty-three predecessors.

The management of the entire affair has, as usual, been placed in the capable hands of the George Foley Organization, which will, upon application to its offices at 2009 Ranstead Street, Philadelphia, provide premium lists and entry blanks for the Show. The entry limit, "approximately three thousand dogs," has again been set to conform to the most comfortable capacity of the Garden in respect to benching facilities. Up to that point, there'll be room for all entries in the high spot of the season's round of Shows.

—KENYON KILBON

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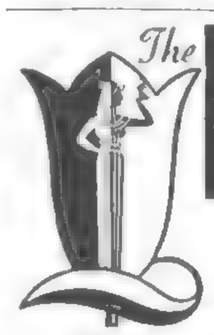

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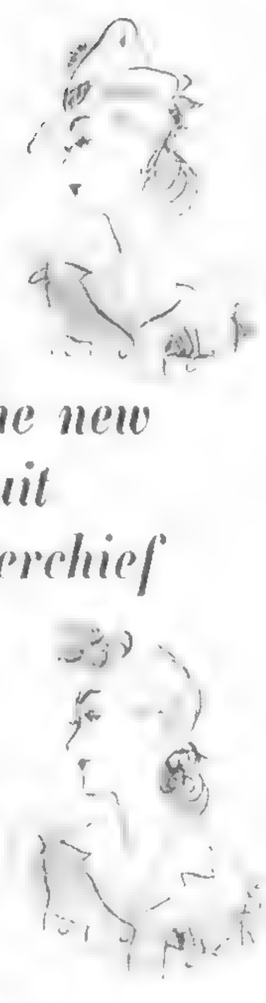

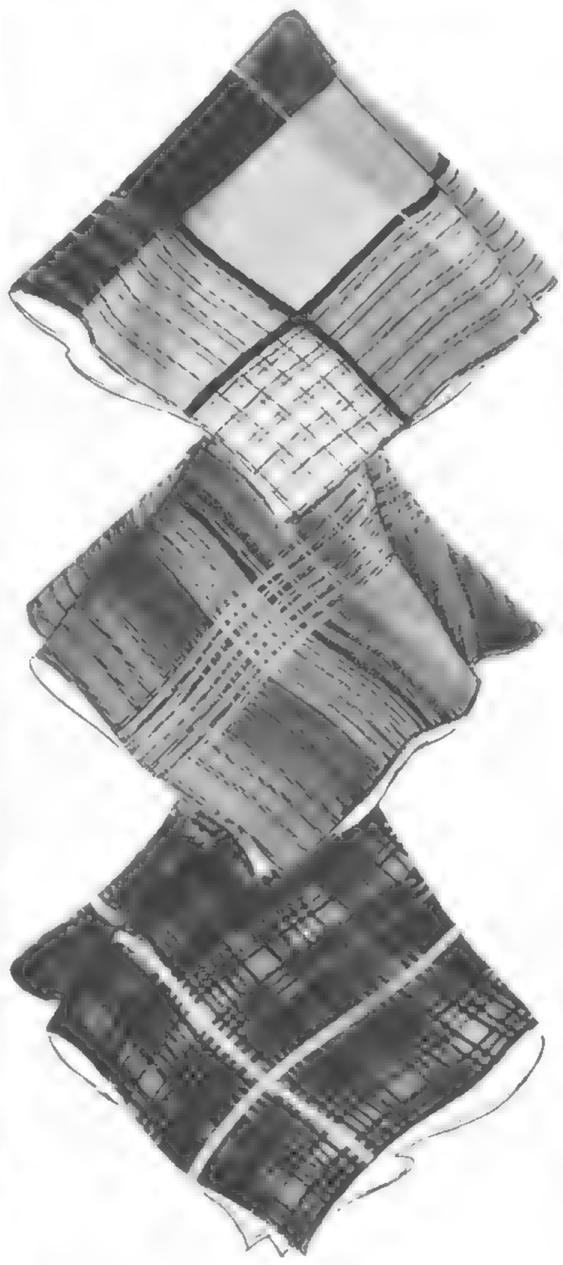

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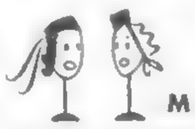

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Paris openings broadcast

DIRECT from Paris via the National Broadcasting Company, Emmy Ives, fashion editor of American Vogue, will review the new fashions shown at the Paris Openings. Mrs. Ives will have as her principal guest speaker the distinguished couturier, Capt. Molyneux.

Vogue's broadcast of the Paris Openings will be heard on Friday, January 26th, from 2:45 to 3 P.M. Eastern Standard Time, over N.B.C.'s Blue Network (Station WJZ, New York)

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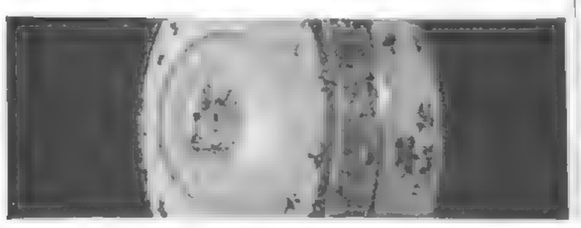

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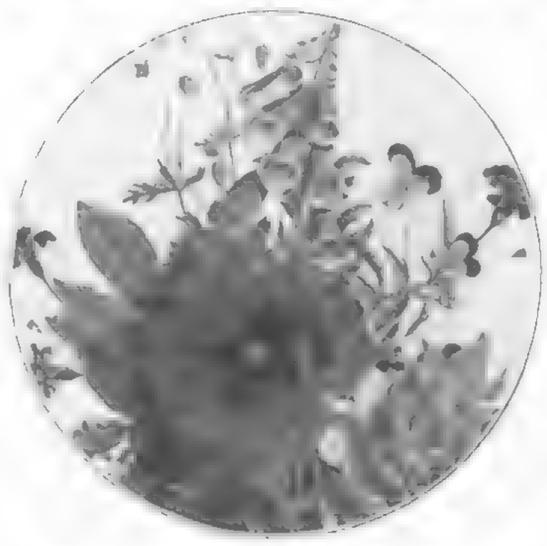


Flower Prints

Bouquets of appreciation continue to arrive for the "Portfolio of Flower Prints", the collection of 25 color engravings selected by the editors of House & Garden from among the masterpieces of The Golden Age of Flower Illustration. Printed on fine, heavy paper, with wide margins, these prints answer the demand for subjects suitable for framing. $5.00 Postpaid. Send your order to The Condé Nast Publications, Inc., Greenwich, Conn.

VOGUE COVERS

A famous foreigner who had only one day to spend in Manhattan was asked what he wanted to see most. He answered without hesitancy, "An American department store. From what I hear they must be the most exciting, fascinating, Gargantuan treasure-chests the world has had."

In a great American department store, the shopper can go in one door and come out the other door an hour later newly dressed from shoes to jewels...and not a hungry shopper either, for between fittings or while she decides what colour her evening frock should be, she can have luncheon or tea in a quiet dining-room or an amusing luncheon room, or even more quickly at a counter or a fountain. The food is as American as the store, which means that it has taken the best from every country, incorporated it in a well-balanced menu and flavoured it with just that slight variation of taste that the American palate demands. Scotch broths steam in great tureens, sandwiches and salads are served from charming carts, desserts are made in special bakeries in the stores...and of course, if it's Imperial Crab or charcoal-grilled steaks or chicken pot pies the shopper wants, they can be had, too.

Altman's . . .

The Charleston Gardens successfully capture the restful charm of Southern hospitality in a room that simulates a brick-walled garden with white iron tables and chairs. Even when the outside temperature is shudderingly chill you expect the sun to rise over the table and beam beneficently on you as you have luncheon or tea.

The table tops, which are white trays set in an iron frame, hold a cigarette that you may smoke leisurely until the sandwich or salad cart is wheeled to your table. The selection is pleasantly complete, and with it you give your order for a drink and dessert. Shop-worn nerves become relaxed, and the budget problem takes its proper place in the world-of-things-not-too-important. We found all our problems reduced to mere whiffets when we surveyed the tomato-stuffed-with-lobster salad that was set before us. Luncheon is about sixty cents.

Bloomingdale's . . .

The Garden Restaurant opens on the Bloomingdale greenhouse, and winter or summer presents the cheerful aspect of a dining-room in the country. And strangely enough, in spite of the buzz of the store, there seems to be a pleasant monotone of sound here which is only slightly punctuated by the conversation of women shoppers. The menu, we were told, is Baltimore-American, which seems to be North of the Border Southern cooking, or South of the Border Northern cooking. The emphasis is put on baked goods, which are prepared in the Bloomingdale bakeries and have the tasty crusts and fillings of home-cooked (by better home-cooks) buns, pies, and cakes. Here the *prix-fixe* luncheon is from about fifty-five to seventy-five cents.

On the main floor, for the eat-and-run shopper, there is what Americans, for some unknown-to-us reason, call a fountain. This has excellent sandwiches and the same good baked foods that you get in the Garden Restaurant.

Lord & Taylor's . . .

The Bird-Cage Restaurant is cheerful from the start, for, at the door, four Java rice-birds in a cage are your introduction to the charming room. It is pay-as-you-enter. Luncheon or tea is about fifty cents, with no tips allowed. Inside the huge bird-cage room, bright with synthetic sunshine, there is no end of colour—walls, floors, and individual armchairs. Your tray is your arm-rest and fitted out with a red-tipped cigarette.

The service is quick and competent, but the food seems, in lightning fashion, to be made to each individual order, so that your sandwich is deliciously fresh. While you wait for it to be brought to you, with coffee, tea, or milk, you can study the huge photo-mural representing "beauty of face and form," which covers one wall, or you may stare with fixed enchantment at four dessert carts. These are copied from Italian racing carts with balloon tires and motor fronts loaded with such delights as cherry tarts, fresh coconut-cake, fruit pastries and pies in season. The same menu is served from 10:30 to 5. Would that be brunch-tea?

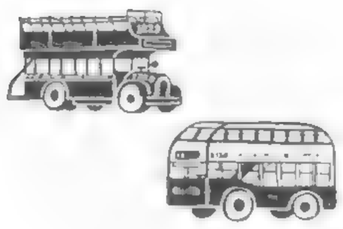
On the men's floor, the men's soup bar is tempting ladies, as well, to stop for a bowl of thick soup that is almost a meal in itself. For twenty-five cents you have a fine Scotch broth and crackers and cheese to top it off. Hearty food, and fine on a winter's day.

Macy's . . .

Macy's Restaurant seemed occupied to overflowing, but when we set foot in it, super-sound proofing had muted the voices. They seemed no more than a peaceful accompaniment to the music that gently soothed the souls of harried shoppers. The decoration of the room continued the pleasant illusion of peace amidst turmoil, with walls of green, and softly blown-up photographic murals of the New York scene.

The menu is frankly home-made in America with the addition of an impressive table side-service of mixed salads with accompanying dressings and hors-d'œuvres. The salads vary, from the health-vegetable-and-fruit salads to substantial fish-in-

THE TOWN



season or meal-in-itself meat salad.

There is a special children's luncheon, which is introduced with an entrancing menu that includes cut-outs and puzzles to divert the little dears' minds from their carrots and spinach.

Luncheon and afternoon tea can be had every day and on Thursday (freedom night) there are dinners for families whose cook is having her day off. At Macy's lunch is from about fifty-four cents to $1.04.

In the basement is a tea-room for quicker service, also a fountain. On the children's floor are two Borden's milk bars...one a Borden cart. The other, a vivid likeness of Elsie, the Borden cow, with a twinkle in her eyes, and a head that nods happily at the sight of the little ones. She all but *moos* when she gives the child its bottle of milk.

James McCreery . . .

The Big Top is the gayest spot for luncheon that a mother shopper and her brood, out to buy clothes for school, could come upon. Red plush-covered stairs lead into the restaurant, where a pictured Jumbo, the famous British elephant who gave one million British children their first elephant ride, is the greeter.

Once in, you may sit in the arena, the leopard cage, the lion's circle, the menagerie section, in the performer's ring, or at the front in the band-stand. Overhead, a huge canvas tent hangs suspended, and gas lights, circus style, make a pleasant glow in the room. Hokey-Pokey wagons with pictures of old circus acts on the sides bring you the excellent food, which is, however, a far cry from pink lemonade and peanuts. Tea-cups and saucers are decorated with pictures of bareback riders, and the sugar lumps are wrapped in miniature baby elephants. Here your luncheon is either about forty-five cents or sixty-five cents, and no tipping allowed.

George Wells, who did the decoration, went to endless length to make his setting so authentic that if the famous Barnum should wander in, he would take off his hat to the circus restaurant he had often dreamed would open some day.

Wanamaker's . . .

In traditional form, Wanamaker's has given the various restaurants in its huge store the assurance of a homelike atmosphere, where fathers, mothers, and little boys and girls come for lunch, tea, and Wednesday night dinners. Green Shutters, the main restaurant on the ninth floor, demonstrates that international cooking can have an American flavour. The fruit cup is huge and fresh; the turkey, thickly sliced; the vegetables, undisguised by sauces; and the cinnamon buns unequaled in melting sweetness.

On one side of the Green Shutters, the Side Walk Café justifies its name by an arrangement of small tables and striped awnings. Here luncheons of salads, sandwiches, drinks, and sweets are served with a maximum of speed at a minimum charge of approximately forty-five and fifty cents.

The Men's Grill, which flanks the other end of Green Shutters, is hung with genuine tapestries (among them two Louis XIV. Brussels and one Louis XIV. Verdun), reminder of the Wanamaker tradition for interest in authentic antiques. Here we saw a number of women lunching with their escorts and asked, "Why *men's* grill?" "Because," our hostess explained, "sometimes a lot of men like to eat together at a big round table."

Abraham & Straus . . .

The fifth-floor restaurant of this huge store carries out its tradition of doing big things in a big way. ...and very well. The room, which with no effort on any one's part seats six hundred people, is decorated in a quiet pinkish-grey, and, the tables are set with Irish linen tablecloths and napkins. In the centre of the room, steaming pots of soup carry an aroma over the dining-room that wakens the appetite. In the summer, the soup table becomes a table of iced salads and fruit drinks.

Following soup, there can be ordered a charcoal-broiled chicken, or steak for the hardier eater. At the conclusion of luncheon, and again a tradition of the store, is the famous Sunshine Cake over which Brooklynites are apt to grow sentimental when they describe it to outlanders. It is luscious, golden, and feather-light. Except for the steak luncheon, your bill will approximate from seventy-five cents to a dollar.

Besides the fifth-floor restaurant, there are the Priscilla Buffet for the hurried shopper, and two fountains serving food of the same excellence as the restaurant's.

Loeser's . . .

The main dining-room at Loeser's is known as the Colonial dining-room, partially because of the enormous white pillars, and partially because of the Southern food, which is a specialty here. The luncheon dish we selected and found done as well as it could be this side of Baltimore, was Imperial Deviled Crab, and seems to be a pretty general favourite with shoppers in Brooklyn.

Besides the Colonial dining-room, there are two other quicker food services, the main floor soda-fountain and the Virginia Kitchen where, perched on a stool, one may munch a hasty sandwich or, if there is time, order Southern fried chicken. Here you can eat for as little as twenty-five cents. "FLANEUR"

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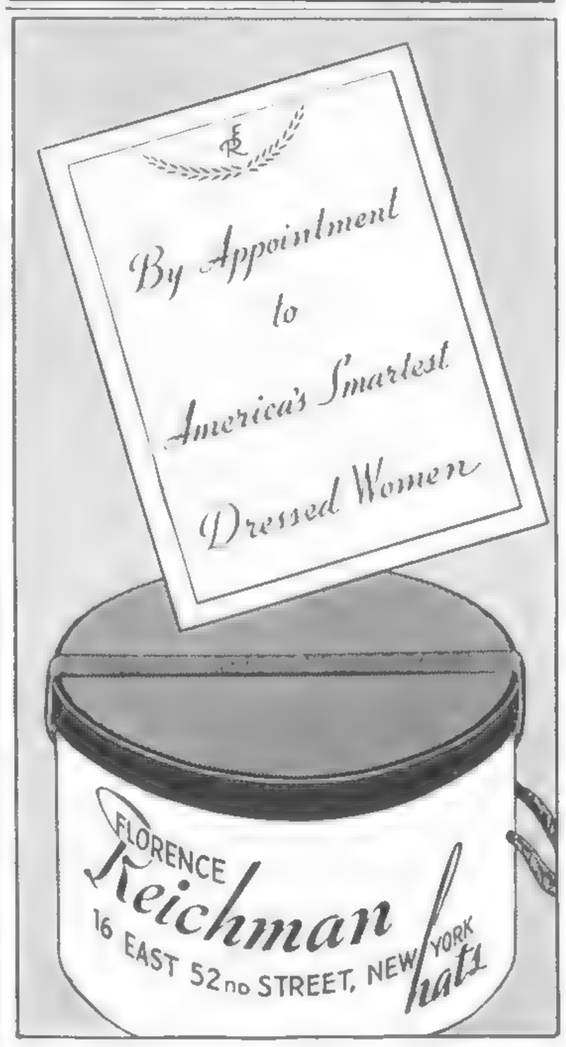

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VOGUE

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INCORPORATING VANITY FAIR

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Embracing the two Americas—Vogue's third Americana issue. Golden globe, jewels; Cartier. DuBarry American Beauty make-up. Cover by Steichen

A HIT AGAIN—this bright new star of the motor world. Fresh from a first year of record-breaking popularity, the Mercury 8 is winning even greater acclaim in 1940. • The Mercury has raised the curtain on a gracious kind of motoring enjoyment. Serene confidence for the driver—instilled by steering-post gearshift, easy two-spoke wheel, safety hydraulic brakes and ample power reserve. Luxurious comfort—result of improvements in springs, cushions and levelized ride construction. Welcome economy—a boon in a car of any size, particularly unexpected in so big, so powerful a car! • Beauty rides with the Mercury 8, a sleekly styled, thoroughly personal car that you'll be proud to call your own. *See any Mercury, Lincoln-Zephyr or Ford dealer.*

Mercury 8

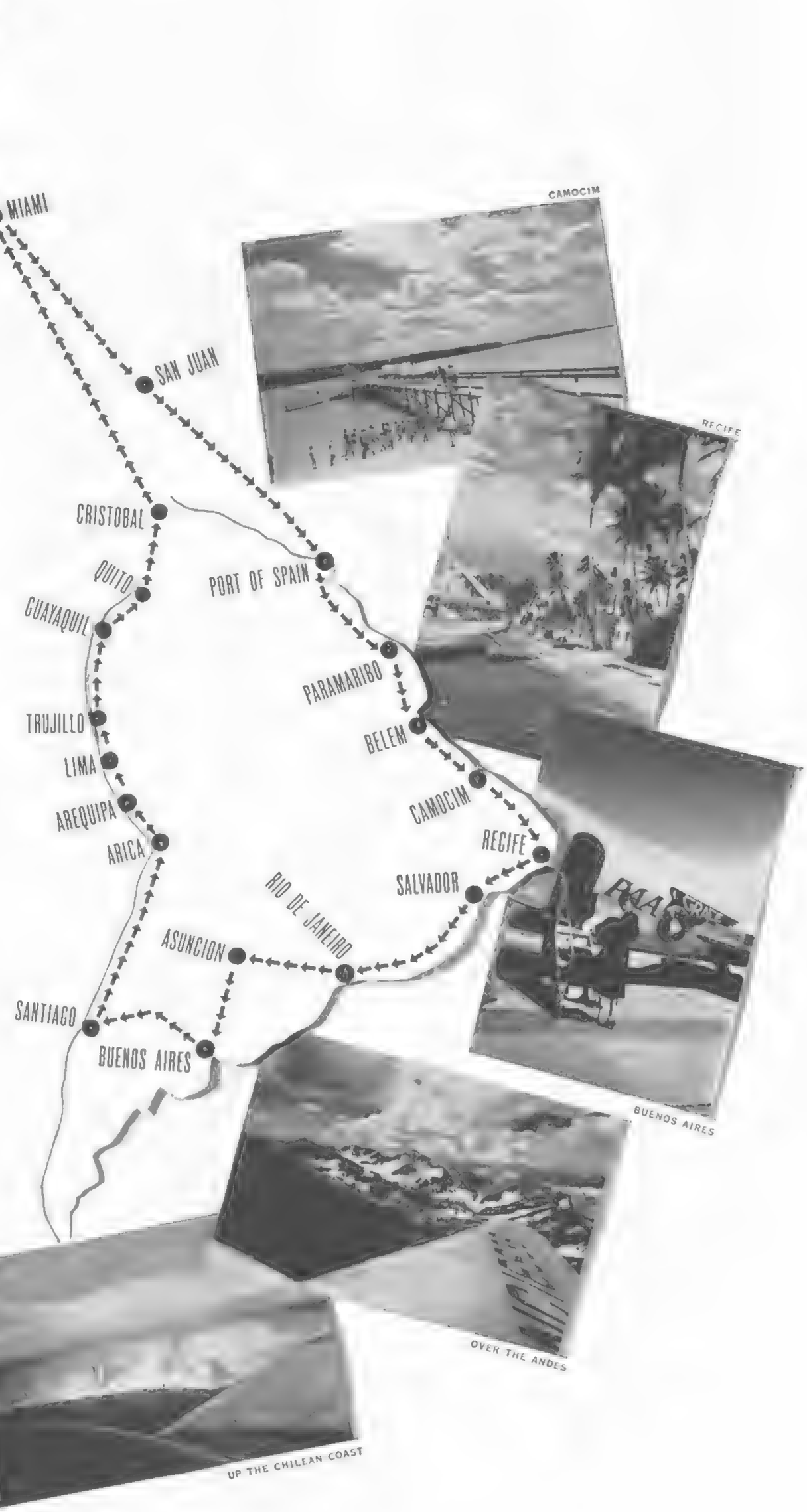
TWO OF VOGUE'S STAFF EMBARK

Vogue's-eye view of flight to South America

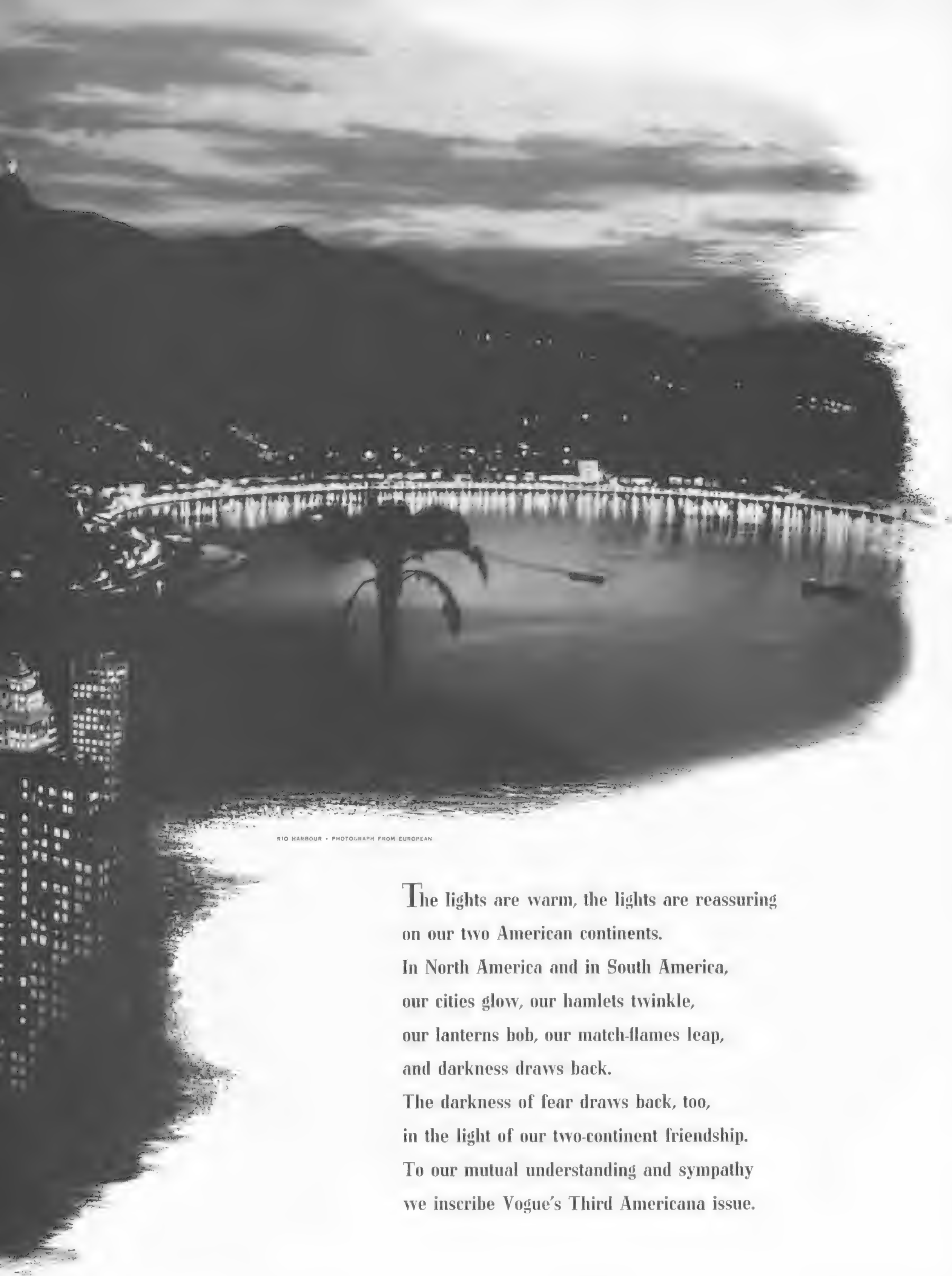
IT comes with a rush—the drawing together of the two Americas; of the two peoples who, for such a large part of their history, have been so curiously unaware of each other. It is no longer only the statesmen and economists, tourists and merchants, airmen and newsmen—it is all of America wanting to know about America.

South Americans are coming up in thousands here. And we are eagerly spilling over, in a kind of cosmic, small-town curiosity about them. To help satisfy that curiosity, Vogue sent Millicent Fenwick and Toni Frissell, staff editor and photographer, on a looping, 15,000 mile, forty-day journey around South America. Down the east coast in Pan-American Clippers; up the west coast in Panagra Douglasses.

The log of their journey is in the map at the right; some of what they felt and learned is in this issue. It is fragmentary, of course, but the fragments belong to a mosaic suggesting the whole deeply civilized, bubblingly gay, beautiful South American pattern, a pattern that has made us want to know more, abundantly, infinitely.



NEW YORK AT NIGHT • PHOTOGRAPH FROM EWING GALLOWAY



RIO HARBOUR • PHOTOGRAPH FROM EUROPEAN

The lights are warm, the lights are reassuring
on our two American continents.
In North America and in South America,
our cities glow, our hamlets twinkle,
our lanterns bob, our match-flames leap,
and darkness draws back.
The darkness of fear draws back, too,
in the light of our two-continent friendship.
To our mutual understanding and sympathy
we inscribe Vogue's Third Americana issue.

SEÑORA SANCHEZ ELIA DE SANTAMARINA, THE GREATEST BEAUTY OF THE ARGENTINE, AT HER COUNTRY PLACE, "PLOMER"

TONI FRISSELL

ARGENTINE ESTANCIA

The aristocratic way of life on the great ranches of Argentina

LEISURELY, secure, out on the flat golden pampas, stands "Plomer," the great estancia of the Santamarina family. There, following a way of life like that of the feudal estates of Poland twenty years ago, with numberless horses and perpetual guests, live Señor Enrique Santamarina, his wife, Señora Maria Marta Sanchez Elia de Santamarina, and their two young daughters. Señora Santamarina, young, fragile, with blue eyes and dark blond hair, manages, beside "Plomer," two other country places, and a modern apartment in Buenos Aires. Yet she has a serene detachment, cool and self-contained; she reads widely, ranging, among the moderns, from Huxley to Faulkner, from MacLeish to André Gide.

"Plomer" is a stud farm, famed for its shorthorn bulls, and Señora Santamarina supervises not only the precise, doll-like white plaster house, with its heavy iron grilles, but the park and the poultry-yards. She is almost as great an authority on pure-bred cattle as her husband, and rides over the estancia daily, stopping at the bull barns, stopping at the peons' houses, low, white, with fat-columned porches.

The house at "Plomer," one of the oldest estancias in the Argentine, was built in 1829 when the Indians still wandered over the pampas. The little tower thrusting up from the roof was not built as a decoration, but as a lookout for protection. In the patio, safely behind the iron grilles is the well-head of carved marble, relic of the early days at "Plomer" when this well was the only source of water for the house.

Señora Santamarina has a flair for the redecoration of old places, and "Plomer," with its magnificent avenue of eucalyptus-trees, is her main interest. She has been doing over the house for years, slowly and with attention to picturesque detail which she has never allowed to interfere with the comfort and charm of the place. The high-ceilinged living-room has Victorian sofas, and rocking-chairs covered with turkey-red cotton; there are black-and-white ponyskin rugs scattered about the floors; there are French chromos in gilded frames of her own design; and in the long, tiled corridor there are cosy little stoves. Over the living-room fireplace are the gold medals won by the bulls of "Plomer." On each side of the mantel are book-shelves filled with bound copies, from 1912 on, of the *Farmers' and Stock Breeders' Journal.* In this atmosphere strangely combining a scientific practicality, feudal magnificence, and a cosy domestic kind of charm, lives the greatest beauty of the Argentine.

"PLOMER," WHITE PLASTER, LIKE A DOLL-HOUSE ON THE PLAIN

SEÑORA SANTAMARINA IN THE PATIO

THE CHILDREN WITH SRA. SANCHEZ ELIA

MARTA SANTAMARINA AND TEODELINA CARABASA

ARGENTINE ESTANCIA

SRA. SANTAMARINA SUPERVISES THE HAYING

At "Plomer," Señora Santamarina spends most of her time outdoors, with her small daughters, Marta and Monica, who are photographed, above, driving in the pony-cart with their grandmother, Señora Sanchez Elia, and their little friend, Teodelina Carabasa.

The children ride around the estancia in *bombachas,* small editions of what the gauchos wear, with short jackets and baggy pants—white, with red embroidery, for hot days; brown for cool days. With their mother, they watch the gauchos driving the heifers in from the pampas, to be gentled; they watch the haying, the harvesting of the crops; they visit the sheep-folds, the stables, and the great white bull barns, where the huge animals, cradled in straw, sit in the hospital-like quiet, in the semi-darkness, conscientiously putting on weight.

These petted prize shorthorn bulls are enormously fat and amiable, with implausibly small hoofs. When the bulls are being pointed for the Palermo stock show, they are fed like babies, with fresh cow's-milk twice a day, and hot mashes in the middle of the night. Their pastures, on the bare, treeless pampas, are planted with special clumps of shade trees, under which they just sit quietly.

SEÑORA SANTAMARINA INSPECTING THE HERD SIRE OF THE "PLOMER" SHORTHORNS

TONI FRISSELL

GAUCHOS DRIVING CATTLE ACROSS AN ARROYO ON THE SANTAMARINA ESTANCIA

FIESTA DANCERS: IN FLOUNCED ORGANDIES, THEY DANCE THE PASO DOBLE AND THE TANGO

TONI FRISSELL

FAMOUS BAREBACK RIDER, "EL INDIO"

WHOLE CALVES ROASTING OVER COALS

AT THE FIESTA CRIOLLA, GAUCHOS RIDE WILD HORSES

ARGENTINE FIESTA

A COMBINATION of Western rodeo and Smith family picnic, the *Fiesta Criolla* is a tradition in the Argentine. From the far provinces, from the country near-by, the gauchos, the Argentine cowboys, come by hundreds to the estancias near Buenos Aires to compete in the lassoing and bareback riding, to watch the girls dance in light blue and white dresses with sweet peas in their hair.

Burned dark by the bitter south wind and the sun, in charcoal-black clothes under the blue sky, the gauchos crowd around the barbed wire fence in their Sunday best—bright silver belts with daggers hard against backbones; soft leather boots with tasseled garters; baggy trousers called *bombachas;* and, sometimes, the purple *chiripá,* full as a skirt.

Before any of the excitement starts, there is a good, solid Argentine lunch of bread and wine and baby calf, roasted in its skin over open fires. Then the competitions begin. With savage, sharp-barbed spurs, but without bridle, cinch, or saddle, the gauchos ride the wild, unbroken horses. The spectators roar and stamp their feet, frenzied but discriminating. Between exhibitions, they crowd forward, with wine-skins for the gauchos, who squirt the wine into their mouths at arms' length. From under the trees comes the mournful tuning of guitars, and, after the dust has died down and the sun has lost its strength, there is dancing—*paso dobles* and tangos—until the evening comes.

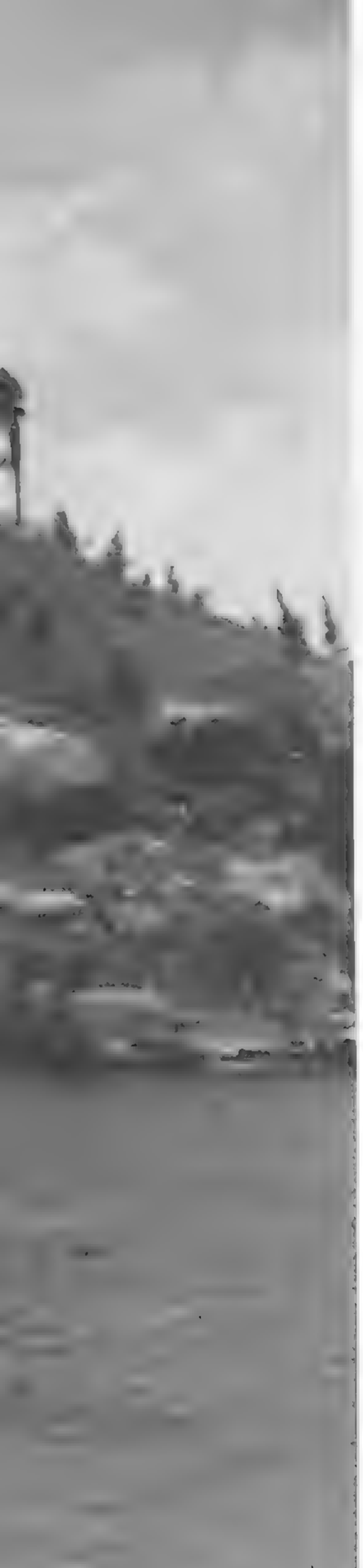
TONI FRISSELL

FIESTA LUNCH: GAUCHOS EATING ROAST BABY CALF

AT THE PLAY ISLAND OF DR. OCTAVIO GUINLE, IN RIO HARBOUR

TONI FRISSELL

ISLAND HOLIDAY IN BRAZIL



WITH ALL RIO BEHIND HER, SENHORA CARLOS GUINLE, ONE OF BRAZIL'S GREAT HOSTESSES

IN RIO DE JANEIRO from early spring until Carnival time, the Brazilians turn to the sea for their fun. They often week-end on the little islands in the harbour, and one of the loveliest is the island shown here, belonging to Dr. Octavio Guinle. A little like Tahiti, with curved beaches and slanting palms; a little like England, with huge trees and smooth lawns, the island is still typical of Rio—with its broken rocks, as smoothly rounded as giant cushions; its purple orchids growing incredibly on gloomy mango-trees.

Dr. Guinle comes here to escape the heat of the city; he lends the island to his nephews and nieces, who bring friends to bathe and spend the day. Photographed below and on the opposite page is a party given by Senhor Jorge Guinle, Dr. Guinle's nephew. Opposite, left to right, Senhorita Perla Lucena is leaning against the palm-tree; on the wall are Senhorita Maria Lucia Proença, Senhora B. Cerquinho Prado, and Senhor Guinle. Lying on the sand, and, also opposite, climbing the tree, is Dom João Orleans é Bragança, great-grandson of the last Emperor of Brazil. Senhora Prado, dancing the *samba* in the photograph below, is one of Brazil's greatest beauties.

Above, and to the right, is Senhora Carlos Guinle, Dr. Guinle's sister-in-law. She has an extraordinary flair for entertaining, and her party for the Prince of Wales and Prince George, given in 1931, is still talked of as one of the most beautiful ever known in Rio de Janeiro.

SENHORA B. CERQUINHO PRADO

DOM JOÃO AND DOM PEDRO ORLEANS É BRAGANÇA

South America right now

Philip Guedalla, the British historian, writes of a vast continent; its beauty, its strength, and its politics

THEY had been two weeks at sea, when the slow lift of the land brought the tall palms and the church towers of Olinda above the rim of the Atlantic. This was Brazil. Somewhere behind the breakers creaming white between the ocean's blue and the green jungle of the foreshore, beyond the grey cube of the old Dutch fort and the long causeway carrying the road that ran through the shrill green of the banana swamp to Pernambuco, lay the endless *hinterland* of unsolved problems and exciting prospects known, for official purposes, as the United States of Brazil.

Here was a perfect gateway through which to enter that bewildered land of contrasts, to step into it between the palms and the tall churches, which the Dutch and the Portuguese had left, and the electrically-operated cranes along the water-front of Pernambuco. For that year the problem that confronted the best statesmanship which politics or accident (and one of them is often an impressive name for the other) could assemble round the gilded furniture in dim Presidential salons of the Guanabara Palace, at Rio de Janeiro, was to reconcile the palms of tropical Brazil with the mechanized precision of a modern state against the rapidly receding background of its colonial inheritance.

The last was fading swiftly now. The Dutch were a dim memory; the French a barely recollected episode of coastal forays; and the Portuguese had left their language and their names. Their gallantry had sailed into the unknown and named Natal for the first Christmas Day on which they saw the headland for the first time; and Bahia de Todos os Santos for All Saints' Day, when they sailed into the bay beneath the steep escarpment of the cliffs, where to-day Bahia elevators slide precariously up and down. And on the January day they entered the incomparable estuary of strangely rounded islands—set in still blue water and surveyed from every angle by conical grey mountains with the most unlikely silhouettes ever dreamed by a mad geologist—they caught their breath, looked once again, assumed that such an inlet must be a river's mouth, turned to the calendar, and named the river for the month, Rio de Janeiro. The date, indeed, was quite correct. But there was no river; and the name remains a perfect symbol of Brazil. For what is Brazil, if not a paradox in Portuguese against the wildest scenic background in the world?

The Portuguese had made a noble contribution—the tough pioneering stock that thrust into the hills and forests of the red-earth south behind the spear-head of the *Bandeirantes*, those Daniel Boones and Kit Carsons of São Paulo; the rich colonial tradition of the gold-and-sugar aristocracy that filled Bahia with the splendour of its gilded churches, where seraphim in ballet-skirts of pink and blue smile from enamelled walls; the slow pageant of the Empire after Dom João fled from Napoleon's bayonets, as they closed in on Lisbon, and transferred the crown of Portugal to Rio, where he left behind the rhythm of the only monarchy in the Americas that ended without the sharp *coda* of a firing-party. But its time came at last; and the Brazilian Empire ended just the same, leaving Brazil to be herself.

What self precisely lurks in that enormous *hinterland?* What was Brazil making, or wishful to make, of herself? The first problem for that vast territory was still, as always, to make and keep itself united. Through thirty-five degrees of latitude and at least thirty-two of longitude Brazil's enormous bulk occupies the solid heart—and a good third of the coastal rim—of the entire continent. For the Portuguese staked a gigantic claim, which they bequeathed to their Brazilian heirs. What can they make of it? Some portion of the answer must depend on their ability to drive a vast and diverse team of territories with the straining reins of one Federal government.

How far could Rio permanently or efficiently administer the Amazonian forests of the distant north, the parched *hinterland* of Pernambuco where men ride thickly gaitered against thorn, the home-farm of Minas Geraes, the mills and coffee-lands of São Paulo, and the cow-country of the south where Brazil runs out towards the borders of Uruguay and Argentina? Other United States had faced that problem in their time; and it was arguable that they might have failed to meet its challenge, unless the march of science had come opportunely to their rescue and roped the Union together with the railroad and the electric telegraph. Improved communications saved the Union, which flat-boats and river steamers might have failed to bind into unity. For government is very largely a question of transportation and communications; and that (Continued on page 134)

COURTESY OF THE MUSEUM OF MODERN ART

CANDIDO PORTINARI PAINTS A BRAZILIAN SCENE

South America's artistic renaissance has, in the past few years, become more and more widespread. The native painters of Chile, Peru, Ecuador, Venezuela, Bolivia, Brazil, and the Argentine have suddenly tired of following French masters, and French traditions, and are more and more deriving their manner and inspiration from the history, soil, ethos, and mythology of their own lands. In Brazil, the revival in the arts has been a particularly marked one. Candido Portinari, who shows us this primitive hillside settlement, is one of half a dozen Brazilian painters (along with Cicero Dias, Santa Rosa, Luis Jardin, Tarsila, and Di Carval Canti) who have attained a wide renown. His canvas—a group of natives at their never-ending task of carrying water—has lately been approved for acquisition by The Museum of Modern Art in New York. Portinari's sincere and impressive murals were in the Brazilian pavilion at the New York World's Fair. He is now executing an important series of frescoes, for his Government, at Rio de Janeiro

ANTON BRUEHL

BRAZILIAN CARMEN MIRANDA, WHOSE SEDUCTIVE SINGING CAPTIVATES BOTH CONTINENTS

SOUTH AMERICA IS GAY

Buenos Aires and Rio de Janeiro, Santiago and Lima, to-day the most light-hearted capitals in the world...by Millicent Fenwick

SOUTH AMERICA, the biggest bulge below the Equator, is a continent of violently contrasted countries, a wine-cellar full of everything from beer to champagne. Argentina, wide, flat, and fertile, is open to any man with a horse and a sense of direction, and Buenos Aires offers the easy, sophisticated life of all cosmopolitan cities. Brazil is a country bigger than the United States, whose deep heart is a great jungle, the Matto Grosso, where men travel cautiously together; and Rio de Janeiro, bristling with modern buildings, has a *samba* always on its lips. Chile, a narrow land entirely surrounded by the Andes and the Pacific, faces the west with the gentle charm, the warm, friendly spirit of its capital, Santiago. North of Chile, in the bony clutch of the Andes, is Peru with its rich valleys, its prehistoric ruins, and Lima, an ancient city, heavy with its past. In South America, crossing a border means more than just changing currencies—it means another country, with different scenery; another nation, with a different way of life.

ARGENTINA is solidly magnificent, and so is Buenos Aires, with its big busy streets, its heavy colonnaded buildings, its huge elephant-grey French palaces. Backed by formal gardens, with gravelled walks, the palaces are filled with the rational beauty and soft colours of old French furniture, creamy marble mantelpieces and crystal chandeliers, the faded ashes-of-roses of Aubusson and Savonnerie rugs. Three or four generations of one family used to live in those palaces together, but now the young married couples are moving to air-conditioned apartments in the tall new buildings, apartments full of modern furniture and modern colours—sea-green and seal-brown, white and harsh, bright red. Many of the old houses are Embassies now or Government buildings.

Carmen Miranda, the undimmed star of "Streets of Paris," poses here in red jersey and a turquoise felt turban. Hat, dress, and background are to be found at John-Frederics. (Robsjohn-Gibbings did this Revolutionary décor.) Blue Indian sapphires; from Paul Flato

But, though the background is changing, the life of Buenos Aires is about the same. In the spring—in November and early December—the final polo championships and the last races are held at the Jockey Club, probably one of the best-run courses in the world, with its new white grand stands, its schools and playgrounds for the children of the jockeys. There is yachting on the Tigre, along the sluggish, jungle-like canals, where the water moves slowly between the reeds and the fallen trees; along wide stretches where the current is swift, between tidy, clipped lawns like those at Maidenhead. The Argentines love boats, and on the Tigre there is every kind—Diesel cruisers, bright with brass, sleek brown Gar Wood speed-boats, single sculls rowed by conscientiously energetic young men who look as though they were holding their breath, and family rowboats, manned by the father and son, while the mother sits placidly in the bow, with lunch in her lap.

The summers are quiet in Buenos Aires. Every one who can, goes to an estancia, or to Mar del Plata, a long flat Atlantic beach about three hours from the city, or to the wild and beautiful, but icy, lakes of the south. The policemen doze in their high umbrella-shaded stands, like those on *chinoiserie* screens; the Laponia carts, the Buenos Aires equivalent of our Good Humors, are surrounded by children, and the deer that run loose through the grounds of the zoo sleep under the trees.

In the autumn, every one who has been away comes back to town. The night-clubs open up again—the rather Spanish, high-ceilinged Alvear Roof, the white plaster and pink satin Embassy Club, where the chaperons sit huddled over the dim table lamps, trying to read while the young people dance the *samba,* the *paso doble,* the rhumba, and, rarely, the tango. Every one goes to hear Sofia Bozan, who has been all Argentina's favourite tango singer for years, with her dark strong voice, her famous diamonds, and her tough, good-natured wit.

The winter—June, July, and August—is Buenos Aires' gayest season. There is opera in the old Teatro Colon, a rather awe-inspiring mass of curves and gilding and curlicues, with dark screened boxes for people in mourning. On Sundays the polo and racing stands are as jammed as the Yale Bowl is for a Harvard game. Afterwards people go to the Plaza Hotel bar for cocktails. They go to the movies at half-past six and dine at half-past nine or ten o'clock. There are dinner-parties and dances in the glittering French palaces, and afterwards every one ends up at La Cabaña, where two stuffed calves, life-size and rather hideous, guard the front door. The specialty there is *empanadas* (chopped beef rolled in paste) cooked on the smoky little grills, brought to each table.

The peak of the winter season is the great August show of pure-bred cattle and horses, out at Palermo, a big park on the edge of Buenos Aires. Almost every Argentine is (Continued on page 142)

SEÑOR AGUSTIN EDWARDS AND HIS WIFE, SEÑORA CHAVELA E. DE EDWARDS

THEY LIVE IN CHILE

ONE OF THE FAMOUS CHILEAN FAMILIES, THE AGUSTIN EDWARDS

EDWARDS is a great name in Chile. Its English syllables have no incongruity to the Chilean ear; for since the first of the Edwards family settled there, four generations ago, they have become an integral part of the culture of the country—English in root, Chilean in branch and flower.

Don Agustin, the head of the family, is already an almost legendary character in Chile. He was Minister of Foreign Affairs at twenty-three, founded fourteen magazines and five newspapers, and, for almost twenty years, represented Chile at the Court of St. James's. A collector of Persian miniatures, English first editions, and early travel books on South America, he has also written several histories. For his grandchildren, he wrote a wonderful book, "*Las Aventuras de Juan Esparraguito*" ("The Adventures of John Asparagus"). Because one of the children's favourite chapters described a house of many colours, he built them such a house at Viña del Mar, his summer place by the sea.

That house, with its fabulously beautiful flowers, is the favourite of Doña Olga, Don Agustin's wife. She fills her houses with huge pale roses and dark sweet peas, big as carnations. She collects *blanc de chine* and Chinese jade trees. She has written a cook-book, which has gone through four editions. She does needlework. In her Santiago house are forty chairs covered with her embroidered Chinese figures. In the panelled dining-room, two Lászlo portraits face each other; one of Don Agustin, in his gold-embroidered diplomatic uniform; the other of Doña Olga, golden-haired and blue-eyed, with the swan neck and the magnificent carriage of an Edwardian beauty.

Don Agustin's son, Señor Agustin Edwards, is tall, friendly, and, like all the family, tremendously energetic. He works hard and seriously at the Banco Edwards, in Santiago. Educated at Eton and at Magdalen College, Oxford, he learned to ski at Davos, is now president of the Ski Club Chile. Besides skiing, he has innumerable hobbies: composing dance music, playing the accordion, taking movies and photographs, shooting and fishing. His wife, Señora Chavela Eastman de Edwards, is dark, and green-eyed, with an irresistible warmth and gaiety. She skis and fishes with her husband, rides and swims with her children, writes short stories for an English magazine published in Santiago, and adores masquerade balls. She has lived at various times in London and Paris, but, like all the Edwards family, has always remained clearly, essentially Chilean.

To Farellones, high in the Andes, the Edwards family goes in summer, to picnic amid wild-flowers; in winter to ski near their little house, hung precariously, like a bird-cage, above a deep valley. Opposite, beside a sheltered crucifix set into a wall, are Señora Edwards, Señora Vicuña, and Señora Valdés

RINGING CHURCH BELLS AT FARELLONES

IN Santiago, the Edwards family live in their huge, rambling town house, busy and gay. There behind its high wall and heavy arched gates, it stands, packed with the accumulated treasures of international living. In the white-and-gold ballroom, in the two drawing-rooms and three libraries are delicate porcelains, Chippendale mirrors, Louis-Quinze tables, English Knole sofas, Moorish rugs, and Flemish petit-point. From the gallery up-stairs radiate the apartments of Señor Edwards and his wife, the schoolrooms and the nurseries of the children. The oldest child, Agustin Ivan, called Doonie, and Sonia, a tall, slender girl with beautiful dark eyes, are away at school; but the younger children, Marisol and Roberto, study French with Mademoiselle and still have nursery tea with Nannie, served by footmen in dark Spanish liveries, every afternoon at four. For the ancient house is full of life and movement, a light pattern on its gravely measured dignity.

MARISOL AND ROBERTO, WITH THEIR ENGLISH NANNIE

SEÑOR EDWARDS WITH HIS TWO OLDER CHILDREN

SRA. EDWARDS WITH ROBERTO, AND DORINA, THE LAMB

TONI FRISSELL

SEÑORA EDWARDS AND HER DAUGHTER, SONIA, IN THE GATEWAY TO THE GARDEN

THE EDWARDS' HOUSE IN SANTIAGO

TONI FRISSELL

TRADITIONAL PROCESSION BEFORE THE YEARLY BENEFIT BULL-FIGHT

BEFORE THE DEATH, WORKING WITH CAPES

ON THE STEPS OF THE BULL-RING

SRTA. ELVIRA MIRO QUESADA

SRTAS. ISABEL GRANDA LARCO, AND PILAR MUJICA

BULL-FIGHT IN PERU

TO the old brown bull-ring, every Sunday all summer come the people of Lima, connoisseurs, serious and knowing, of the art of bull-fighting. They come usually to watch the most famous matadors of Mexico and Spain. But once a year they come to the great benefit *corrida*, staged by the novice fighters of the arts club, to which most of the younger part of Lima society belongs.

Practically everything at this bull-fight is typically Peruvian—the débutantes with mantillas and combs, in shawls with splashy flowers, some of them riding in the procession, either on horseback with escorts or in the solemn, garlanded ox-carts. The novices, in their white boleros, tight grey flannel trousers, and black Sevillian hats with crowns like flower-pots, arouse enormous interest in the stands. For the crowds, shouting "*Olé*" in approval, follow the rhythm of the capes as the bulls sweep past the quiet figures of the matadors, fixed and beautiful.

Exciting, dusty, alive with the hot sun and sand, all combined with the brilliance of the pretty, shawled girls, the browns and the beiges, the open arena appears essentially Spanish, with Peru itself visible in the bony mountains beyond, rising brown and rosy.

DÉBUTANTES IN GARLANDED OX-CARTS, RIDING IN THE PROCESSION

Hawaiian Snap-Shots

by Edward Steichen

THIS one is Kaaloalaikini Notley, but they call her "Toots." Dressed in conventional slacks and with a prim hair-do, her fine Hawaiian characteristics are still distinguished. Her features resemble those of Gauguin's Polynesians. The influence of mainland culture has not diluted her native dignity and simplicity, nor curbed a fine, boisterous sense of humour. Her hula dancing is devoid of Cellophane glitter, but teems with a dynamic vitality. A complete absence of affectation and an adaptability to mood and situation turned any photographic undertaking that included Toots into a holiday.

There was one large Hawaiian who refused to be photographed. As they reach full maturity, many Hawaiian women put on weight with stature. When we met her, Isabel had arrived at the peak of her dimensions, directions, and weight. Yet one could not think of her as a fat woman any more than one would refer to a big tree as a fat tree. There was a noble dignity about Isabel. Her laughter was gorgeous and of orchestral proportions. She was something of a league of nations in her own way, having had nine husbands, and each of a different nationality. In her presence, the younger Hawaiian women seemed like animated dolls.

The giving and wearing of floral leis on arrival or departure is an ancient tribal custom. The form and pattern of the modern leis follow the classic conception. Not a few of these garlands to-day are obviously concessions to the average untutored mainland taste. Some of the islands have exclusive designs and patterns. Occasionally, an inspired lei-maker creates a new design. One of these was a simple tracery of green leaves. It was worn by the maker over a high-necked, all-black *holoku.* The black gown and the beautiful lei were crowned by a face of amazing beauty. Her mother was pure Hawaiian, her father a distinguished Chinese scholar. The green, exquisite lei, like the face of the wearer, was like a fusion between the elemental differences of the races. When this usually serene facial mask broke into a smile, there shone the radiation of a million years of woman's knowing.

Every week of the year, one of the great Matson liners puts into the port of Honolulu and spills out its load of lei-bedecked passengers. In some cases, it is impossible to believe that the beaming, lei-covered individuals are the same people you met in the lounge, bar, or on deck during the preceding days. As they go down the gang-plank, there is not an inhibition left in the ship-load of them. We had among our passengers a well-known industrial "big shot," a middle-aged man always seen wearing a harassed expression. I doubt whether back home he would wear as much as a carnation in his buttonhole, and here he was, his whole chest and shoulders and up to his ears in leis, strings and strings of them, literally thousands of individual blossoms.

The Hawaiians don't say things to you with flowers; they certainly do things to you with them. That's because of this magic—the magic of unbelievable moonlit nights and a chronic state of balmy summer days all through the winter. The magic of bronze-bodied surf-riders perpendicular against a blue, blue sky, of soft voices whispering old songs of peace and beauty and dignity and love, of the sensuous rhythm of swaying bodies and swishing skirts of ti-leaves. All this magic is threaded and interwoven into the leis that are graciously draped over your shoulders when your ship reaches Honolulu.

Opposite is Edward Steichen's colour photograph of a Hawaiian girl, Kaaloalaikini Notley, with her moulded bronze face and glowing eyes. Steichen, one of the greatest of modern American photographers, and an early leader in colour photography, was on the staff of Vogue from 1923 to 1938

Original designs by members of Bergdorf Goodman's corps of designers—these two dresses, one of crêpe and chiffon, one all chiffon. With American adaptability, they have cover-up jackets over low necks—perfect for evenings that begin with dinner, end with dancing

An original design, by one of Henri Bendel's staff—one answer to American appeals for custom-made clothes. Silk satin, dramatic in line and colour

American Evening

"We are fortunate in

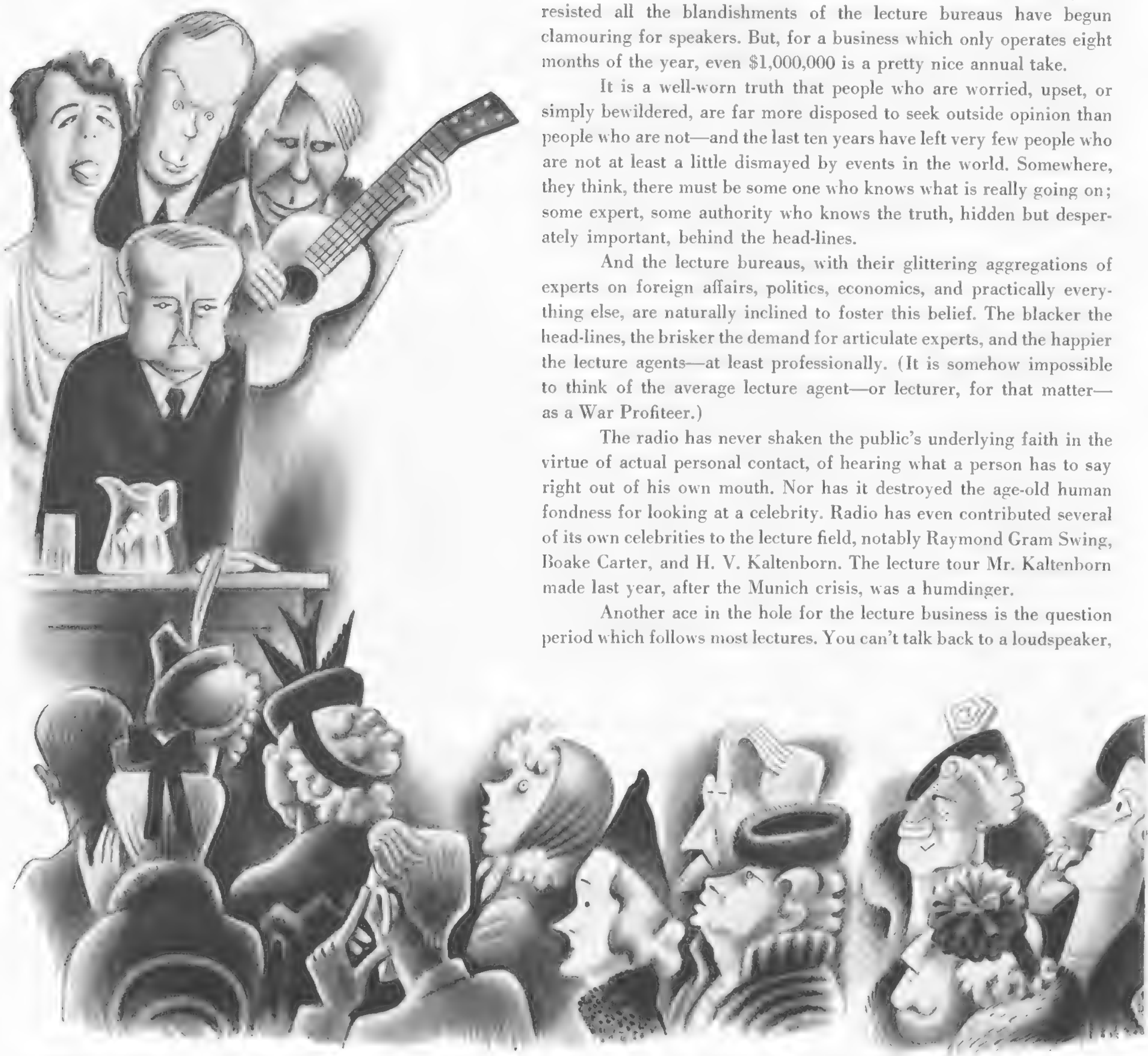
THE lecture business, unlike almost any other you can name, is practically impervious to depression, thrives on political crises, and flourishes in time of war—domestic or foreign. It is flourishing now. In the season of 1938-39 the American public paid out, directly and through its myriad clubs and other organizations, over $1,000,000 for the privilege of listening to lectures; the 1939-40 season, which started last October and ends next June, should prove even better. Since the outbreak of war abroad, many isolated communities which had for years resisted all the blandishments of the lecture bureaus have begun clamouring for speakers. But, for a business which only operates eight months of the year, even $1,000,000 is a pretty nice annual take.

It is a well-worn truth that people who are worried, upset, or simply bewildered, are far more disposed to seek outside opinion than people who are not—and the last ten years have left very few people who are not at least a little dismayed by events in the world. Somewhere, they think, there must be some one who knows what is really going on; some expert, some authority who knows the truth, hidden but desperately important, behind the head-lines.

And the lecture bureaus, with their glittering aggregations of experts on foreign affairs, politics, economics, and practically everything else, are naturally inclined to foster this belief. The blacker the head-lines, the brisker the demand for articulate experts, and the happier the lecture agents—at least professionally. (It is somehow impossible to think of the average lecture agent—or lecturer, for that matter—as a War Profiteer.)

The radio has never shaken the public's underlying faith in the virtue of actual personal contact, of hearing what a person has to say right out of his own mouth. Nor has it destroyed the age-old human fondness for looking at a celebrity. Radio has even contributed several of its own celebrities to the lecture field, notably Raymond Gram Swing, Boake Carter, and H. V. Kaltenborn. The lecture tour Mr. Kaltenborn made last year, after the Munich crisis, was a humdinger.

Another ace in the hole for the lecture business is the question period which follows most lectures. You can't talk back to a loudspeaker,



AUDIENCE LOOKING UP AT MRS. FRANKLIN D. ROOSEVELT, VINCENT SHEEAN, CARL SANDBURG AND GUITAR, ALFRED DUFF COOPER

having with us . . ."

That American phenomenon, the indestructible lecture industry. By Lydia Sherwood

a television receiver, a magazine article, or a newsreel, at least not with any real hope of getting an answer; but you can talk back to a lecturer—and with every expectation of getting an answer, if your question is a moderately intelligent one. (If it isn't, the chairman usually brushes it aside, with a special brush which he has for the purpose.) There is, of course, nothing new about question periods, but whereas about two per cent. of all lectures had them twenty years ago, the figure now is nearer ninety-eight per cent.

The question period often lasts half as long as the lecture itself, and the audience loves it. Some lecturers love it, too, while others look forward to it with horror. Actual heckling of the speaker is generally frowned on; but at least one uncouth soul has shouted "What about the war debt?" at the Rt. Hon. Alfred Duff Cooper, the year's most distinguished lecturer from England (last year's being, of course, Anthony Eden), and it is safe to assume that Mrs. Franklin D. Roosevelt's *bête noire*, during her recent lecture tour, was that occasional cry of "What about the third term?"

Among other things, the question period got its first start at the Town Hall, in New York, which is the nerve-centre, the very Mecca of the lecture field. A début there is to a novice lecturer what a Metropolitan début is to an opera-singer; and a citation from George V. Denny, Jr., president of Town Hall, on a lecturer's publicity folder is roughly equivalent to a jacket blurb by Alexander Woollcott on a book. Town Hall is also an accurate proving-ground of a lecturer's popularity, since its patrons—most of them ladies who have been coming to Town Hall lectures every morning from November to April for years—are pretty outspoken about their reactions. Town Hall was founded (in 1894) by six New York ladies, as a League for Political Education, to prepare other ladies for the franchise, and its audiences still average about ten women to every man. (This ratio wouldn't be far wrong for any mixed lecture audience in the country.)

Three of the best-known lecture bureaus, W. Colston Leigh, Inc., William B. Feakins, Inc., and Harold R. Peat, Inc., have offices within shouting distance of Town Hall, in New York. They could conduct their business more easily from a place like Chicago, and more enjoyably from a place like Miami, but a lecturer is one commodity that still has to have a New York label.

W. Colston Leigh, Inc.—its full name is The Leigh Bureau of Lectures and Entertainments—is just about the biggest and most prosperous lecture bureau in the world. Its list of speakers includes Mr. Cooper and Mrs. Roosevelt (Mrs. Alice Roosevelt Longworth, however, is a client of the Peat, and Mrs. Theodore Roosevelt, Jr., of the Feakins, bureau), Raymond Gram Swing, Eve Curie, Carl Sandburg, Clifton Fadiman, George Sokolsky, Elizabeth Hawes, Raymond Moley, the Ranee of Sarawak, and some hundred and twenty other famous names, representing almost every field of human activity from Arctic exploration to interior decorating. It has a virtual corner on foreign correspondents—who, as a class, are more in demand than any other type of lecturer right now—with Vincent Sheean, John Gunther, Pierre van Paassen, and H. R. Knickerbocker.

The Leigh bureau, which is celebrating its tenth anniversary this year, is something of an *enfant terrible* in the lecture world. Its founder and president, William Colston Leigh, is a tall, rather overpowering man in his late thirties, who started his business career in New York as a telephone inspector earning thirty-seven cents an hour. He gravitated into a lecture bureau, now defunct, as a stenographer and booking agent, but its staid, leisurely methods were a source of constant unhappiness and irritation to him.

In 1929, Mr. Leigh founded his own bureau; it consisted at that time of a furnished room, and his main preoccupation was to prevent any of the lecturers for whom he was booking engagements, by mail, from coming to see him. Fortunately none of them did, and his gross profits for the first year amounted to $67,000. Among the first lecturers he ever booked were Cornelia Stratton Parker and Dr. Morris Fishbein, both of whom are still on the Leigh lists.

Mr. Leigh's own office now is downright luxurious; it is lined with cabinets full of Early American glass, which he collects with a kind of ferocity. Unlike most lecture (Continued on page 122)

What every American woman knows

She knows the virtues of a plaid suit—
for shuttling back and forth between town and country.
This one is pink and olive-green wool;
silk jersey blouse. About $50. Chez Rosette; Jays, Boston

She knows the countless uses of a two-piece costume.
Left: Green corduroy coat; green-and-fuchsia silk crêpe dress.
Right: The invaluable little black rayon crêpe jacket-dress.
Suit (about $65); dress (under $40); by Charles Armour. Russeks

She knows what navy-blue does for her.
(Spring isn't spring without it.)
Wool for this coat and skirt, white piqué
for blouse and revers. About $70. Saks-Fifth Avenue

She knows the versatility of a jacket-dress. This one—again—America's navy-blue. Again—wool. This time—brightened with brass buttons. About $35. Jane Engel

She knows—whatever her age—that a coat-dress is almost invaluable. This of Stroock brown-and-beige wool. About $30. Best; I. Magnin

She knows the comfort of a long-lived suit. This jacket and skirt of navy-blue wool.... over a blouse of white rayon jersey. About $70. Milgrim; L. S. Ayres, Indianapolis

She knows the flattery of a soft suit. This one of black wool and rayon jersey, with front fullness to give it a peg-top look. White organdie blouse. Under $70. Jay-Thorpe

AMERICAN STYLE

Fashions with a national accent—native or naturalized

IT is no news that American clothes to-day have a definite and recognizable quality of their own. Sometimes, they have achieved this by purely American design; sometimes by the intelligent adaptation, evolution, or naturalization of French designs. But however it is accomplished, the fact is that in their own field they have a quality recognized all over the world of fashion; and in their best expression, they are delightful not only to American women of sophisticated taste, but to smart internationals as well.

What *is* news is the stirring life in the creative field of American clothes; an excitement, a cry for recognition, a wish for a real excellence that shall be our very own. For though we can not deny our polyglot racial heritage—though we can not escape the fact that we are subject to influence from every quarter of the wind—we are newly eager to stamp every expression of our lives "American." And it is a healthy sign that, in even the new creative urge, the intelligent American designer freely admits his debt to France—admits it even while he is working steadfastly to produce something that shall be entirely his.

There is, of course, one unquestionably pure American contribution to fashion—sports clothes, play clothes, swimming clothes. These are native; they grow out of our life; they are as unself-conscious as a good game of tennis, as gay and happy as the life on America's thousands of miles of beaches. These we can claim, can take to our hearts as our very own. We do them so supremely well that the whole world loves them as much as we do, and visitors from other countries seem never to get over the surprise and delight of their charming readiness, like a fresh-faced child.

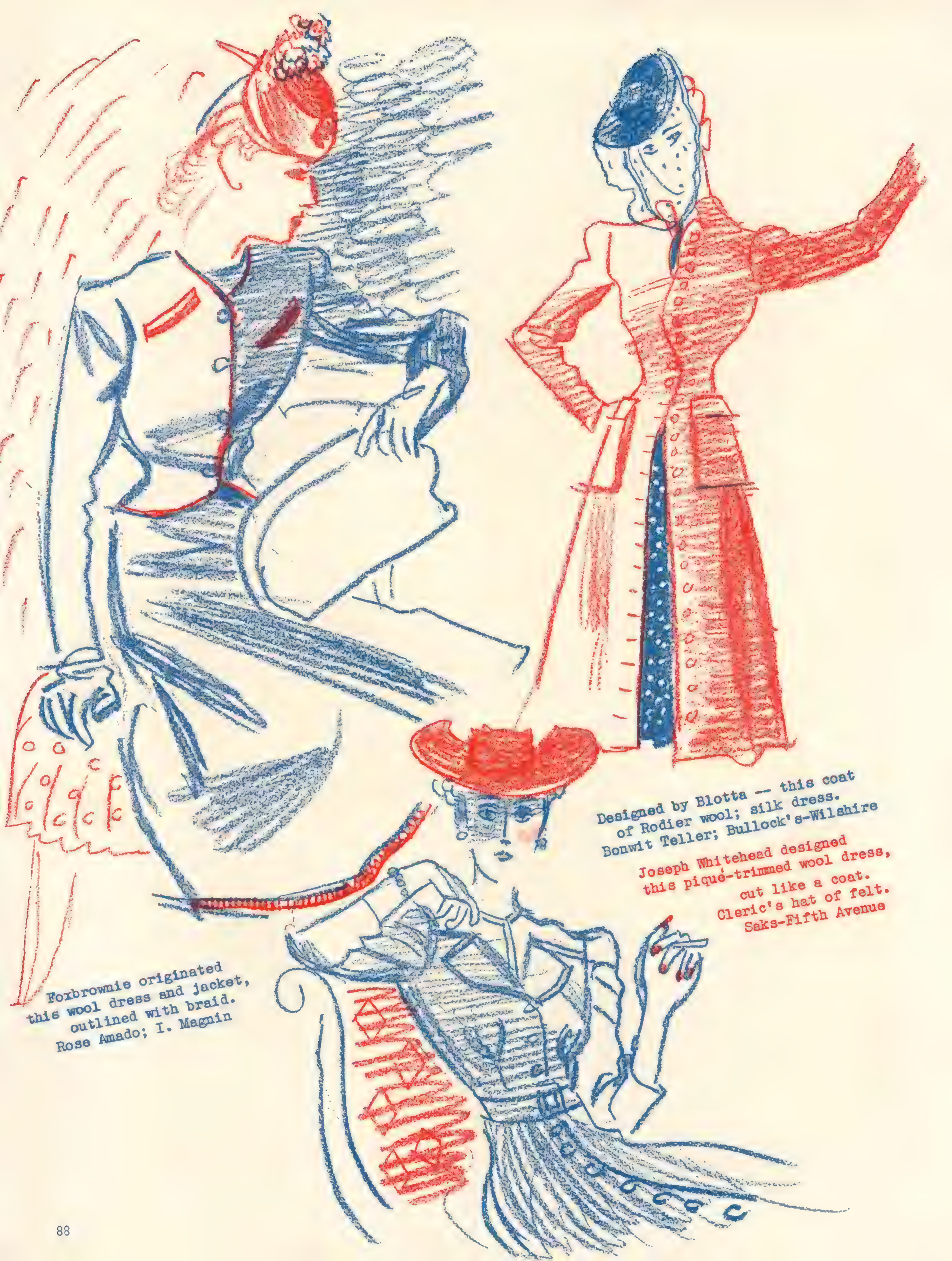
And in other branches of clothes design, there has come to be a quality which, if not entirely native in source, is surely American in result. For just as the American race is an evolvement and an amalgamation, so is American fashion something which blends and fuses the wit and subtlety of the French; the reticent elegance of the Spanish; the uncompromising straightforwardness of the English; the dark femininity of the Italian, into a new thing —an American style.

• *On page 147, Vogue writes of the characteristics of the designers whose names have come to be recognized by the American public. Some of them have emerged from the obscurity, the namelessness of designing for "The Wholesale"—creating for the thousands. Some have their own establishments, designing merely for the hundreds. There are others, nameless so far as the buying public goes, but producing fashions behind the scenes in shops and manufacturing houses and on their way to recognition, perhaps. We can not list them all, but we tell you of some of the star performers, whose clothes you can buy in New York or shops across the country.*

RED WHITE BLUE

Germaine Monteil designed
this silk crêpe coat and dress.
Bonwit Teller; Ransohoffs;
Bullock's-Wilshire

Another Germaine Monteil original —
wool suit; silk blouse.
Bonwit Teller; Ransohoffs;
Bullock's-Wilshire



Designed by Blotta -- this coat of Rodier wool; silk dress. Bonwit Teller; Bullock's-Wilshire

Joseph Whitehead designed this piqué-trimmed wool dress, cut like a coat. Cleric's hat of felt. Saks-Fifth Avenue

Foxbrownie originated this wool dress and jacket, outlined with braid. Rose Amado; I. Magnin

Jeanne Tête is the designer of this straw sailor with a silk taffeta bow. Bonwit Teller
A Sally Milgrim original: this wool dress and jacket. Milgrim; Marshall Field. Plaid straw hat; Milgrim
Delman calf Oxford; Bergdorf Goodman. Dorothy Gray's lip-and-eye crayon
Louise Barnes Gallagher designed this silk crêpe dress and wool jacket. Bonwit Teller; I. Magnin

Bacmo blue suède glove.
Red moche glove.
Both; Lord and Taylor
Nettie Rosenstein designed
this checked wool jacket,
rayon-and-silk dress.
Madame Pauline hat.
Bonwit Teller; Neiman-Marcus
Red suède bag,
Shur-Tite closing.
Blue faille bag.
Both; Lord and Taylor
Schaffer blue suède belt;
Lord and Taylor

HORST

Blue wool swallow-tail suit; natural linen blouse; red calfskin chatelaine-bag. Helen Cookman designs. George Washington felt tricorn by Madame Pauline. Suit, bag, and hat; Lord and Taylor

Red rayon jersey evening dress with front fullness, its long-line white wool jacket embroidered with gilt braid and beads. Pattullo design, Sada Sacks; Nan Duskin, Philadelphia. Screen; Colwell

Red cashmere coat designed by Clarepotter, its bodice bloused, its pockets simply immense. Blue felt ten-gallon hat by Jeanne Tête. Coat and hat; Bonwit Teller; Neiman-Marcus

Red, white, and blue

I. MAGNIN, CALIFORNIA

CALIFORNIA PLAYS UP

THANKS to such natural conveniences as climate, topography, and the Pacific Ocean, every one plays in California. At Del Monte. At Arrowhead Springs. At Santa Barbara. At Palm Springs. That's why California is a natural source of good play-clothes design. Typically America, typically California, are these fine examples:

• Left: Trim-fitting shorts of blue flannel, topped with a gilt-buttoned scarlet jacket of Botany flannel—designed in California

• Below, left: Pink rhododendrons printed on a white rayon satin "Lastex" ground—all ready to dip into the surf at Santa Barbara. New square sun-glasses; beach hat by Deauville

• Below: The perfect sports coat—boxy; heavy white wool. Nice and warm for the coolish weather at Arrowhead Springs

• Opposite page, first: A monk's robe beach-coat of white rayon jersey, hooded, flat-waisted, slide-fastened from hood to hem

• Second: Natural-coloured silk-and-rayon slacks-and-jacket, smoothly cut, with red buttons and red lining for the hood

BEST; I. MAGNIN

I. MAGNIN

ANDRÉ DE DIÈNES TWO TO CALIFORNIA'S CREDIT—FIRST, A FLOWING BEACH COAT; BEST; I. MAGNIN. SECOND, A SUAVE SLACKS COSTUME; BONWIT TELLER; I. MAGNIN

"CHINOISE," BY GERTRUDE V. WHITNEY

By Allene Talmey

RIGHT in the centre of the fanatic politics of American art, there is Juliana Force, autocratic, gay, uncompromising—the only woman director of an important museum. As the head of the Whitney Museum of American Art, she makes a small but perfect target. Although admired for her unswerving power, she has been accused of being like the Duchess in *Alice in Wonderland.* The conservatives say that she is a madcap, buying abstractions and paintings of social unrest; the radicals say that she buys, even in these times of agony, flower paintings, romantic landscapes, decorative nudes. With her passion for justice, she buys all three, but she loves only the last.

Dependably indiscreet, brutally witty, she talks effectively, constantly, sparing no feelings, letting people know exactly where they stand. She runs the Museum on her judgment, take it or leave it. That means, of course, that she is in combat with all kinds of people, always in the interest, as she sees it, of American art. These battles have a military rigid underplan, with the superstructure embroidered with spontaneity. For she acts like a gay egg-beater, stirring up controversy, whipping artists and dealers into fury. In *Off with Their Heads,* Peggy Bacon wrote this description of her: "Handsome auburn *chevelure,* cream-coloured skin, and small menacing eyes that miss nothing. Nose of Cyrano de Bergerac, mouth like a circumflex accent. Figure erect, trim, magnetic, packed with audacity and challenge. As full of fire, intrigue, poison, and largesse as the Italian Renaissance." But no matter what any one says or writes about Mrs. Force, one fact remains constant. Mrs. Force and the Whitney Museum are synonymous.

JOHN SLOAN'S PORTRAIT OF MRS. FORCE

The Whitney Museum of American Art is housed in a strikingly simple, watermelon-pink building, transformed from three old houses, down on Eighth Street. A personalized museum, it is full of comfortable, non-institutional galleries, and the person behind it is Juliana Force. Her own strong domestic strain runs through the place, for it looks like a magnificent home, with the furniture temporarily gone. In its earlier days, it looked even more like a home, with Shaker settees, and fireplaces, beautifully carved and Victorian, but gradually these touches were eliminated. But nothing will ever eliminate, while Mrs. Force lives, the comfort of the deep carpets. No one has ever complained of museum feet at the Whitney.

In her slim, beautifully fitted clothes, in her effective tailored grey dresses, with her odd heavy jewellery, Mrs. Force runs this feminized museum with the bluntness, the directness that practically no men possess. But because she likes home-making (she has bought and decorated four houses for herself), the Museum has draperies, and carpets, and wall-paper, pink and striped for gaiety. People talk out loud in the Whitney.

Its competition, of course, is the Metropolitan Museum and The Museum of Modern Art. Of the three, the Modern has swept up more than its share of public notoriety. For the Modern has a terrific sense (Continued on page 131)

MRS. FORCE'S SITTING-ROOM

BELLOWS' PAINTING IN MUSEUM'S PERMANENT COLLECTION

MRS. FORCE'S FABULOUS WHITE STOVE

KARGER-PIX

MRS. FORCE, SURROUNDED BY EXAMPLES OF HER VARIOUS COLLECTIONS, IN HER FAMOUS DRAWING-ROOM

HOW TO GO TO SOUTH

By Helen Brown Norden

IT is all very well to read glamorous travel articles about South America, depicting the extravagant lure of the great gambling casinos of Rio or the archæological delights of the Inca ruins in Peru, but if you really have any serious intentions of going there, there is a procedure that is known as getting down to brass tacks. How? When? How much? This, then, is the brass-tacks department....

BY BOAT: If you love the sea and want a leisurely journey, there is nothing more charming than the boat-trip to South America. And be thankful that this is a cruise in peaceful waters and can be taken without any qualms. The west-coast trip takes you to Barranquilla, Panama, Colombia, Ecuador, Peru, and Chile. The east-coast trip takes you to Brazil, Argentina, and Uruguay. If you have never taken either trip before, it is best to go on a cruise, because in this way you can look it all over and pick your favourite country in case you want to go back again. (If you have both the time and the money, you can do the whole thing up brown by sailing down one coast, flying across the continent, and sailing up the other coast.)

Now on the west coast, the best-known line is the Grace Line. Their ships leave New York every other Friday, and they offer a thirty-eight day, all-expense cruise to Chile and back for about $675 and up. This cruise stops at many ports, with a three-day stop at Valparaiso; and if, by chance, the cruise does not make a particular stop you want, the Grace Line has boat-service to every west-coast South American port! (There is a twelve-day Grace Line cruise from New York to Curaçao, Venezuela, and back, which departs every week.)

The most luxurious ships are the *Santa Lucia* and her sister ship, the *Santa Elena.* The *Santa* boats are charmingly decorated, with a sort of country-house-at-sea look and a cosy feeling of nicely-trained maid servants, afternoon tea, and generally pleasant, leisurely living. In the dining-salon is the famous sliding ceiling, which rolls back and leaves you dining under tropical stars. The *Santa Lucia* and *Santa Elena* make cruise sailings from New York through February, March, and April, returning as late as May 11.

You can make the cruise in a private room with bath for about $800 round trip. On all the ships, the rates are higher "in season"—January 11 to February 28 and June 1 to August 14.

THE SANTA LUCIA'S DINING-SALON WITH SLIDING CEILING

AMERICA

SUPER LANDING-FIELDS EVEN IN THE JUNGLES

On the *Santa* boats, an outside room on B deck, with two single beds, private shower, and toilet, costs you $420 one way ($714 round trip) in high season; $370 one way ($629 round trip), in low. You can spend more if you engage a suite of bedroom, sitting-room, and bath.

The other Grace Line ships—the *Barbara*, the *Clara*, and the *Maria*—, while not as elaborate as the *Lucia* and the *Elena*, are quite comfortable, and the rates are lower, ranging from $340 one way in low season to $850 round trip in high season.

There is another line, a Chilean line called the Garcia and Diaz, with offices at 17 Battery Place, New York, which runs three new motor ships—the *Aconcagua*, the *Imperial*, and the *Copiapo*—between New York and Chile. Sailings are every fortnight and include all-expense cruises of thirty-one to forty-five days, from $302 round trip, tourist class, and from $493 round trip, first class.

On the east coast, Moore-McCormack Lines operate the Good Neighbor Fleet of American Republics Line—the *Brazil*, the *Uruguay*, and the *Argentina*—which have all been refurnished, shiny and new, for Southern cruising, and are large, comfortable, and quite beautiful. Sailings are every fortnight, and they have a thirty-eight-day cruise to Buenos Aires for $550 up, round trip, in the high season; and $480 up, round trip, low season. There is also a tourist cabin cruise for $360 to $440, round trip. You can get an elegant suite for two people, with two bedrooms (each with twin beds), a sitting-room, bath, and private veranda, for $1,790 per person, round trip, high season; and $1,575 low season. A room with a shower and toilet costs $640 high season; $565 low. These fares include hotel and meals while the ship is in Buenos Aires. The thirty-eight-day cruise gives you a morning in Barbados, three days in Rio de Janeiro, two and a half days in Santos, one day in Montevideo, four days in Buenos Aires, and an afternoon and evening in Port of Spain, Trinidad.

BY PLANE: To travel by plane to South America is swift, exciting, and dramatic. By combining the services of the Pan American Airways System and the Pan American-Grace Airways, you can just about cover the entire continent in two jerks of a lamb's tail; and there are few things in life as extraordinarily thrilling and impressive as the trip by plane across the Andes.

You can, of course, go directly from the United States to any one point in South America, if you like. (Round trip from Miami to Rio, for example, is $810. The fares are proportionately more expensive from Brownsville, Texas, or from Los Angeles.) But unless you want to visit only one city, or are going expressly for business, it is a better idea to take one of the Flying Clipper Ship tours.

The cheapest tour takes twenty-one days and costs $1,265 for one person, or $1,185 for each of two persons. It takes you from Miami to Cristobal in the Canal Zone; Guayaquil, Ecuador; Lima, Peru (two-days stop); Arica and Santiago in Chile (two-days stop); Buenos Aires (three-days stop); Rio de Janeiro (three-and-a-half-days stop); Recife and Belem, also in Brazil; Port of Spain, and, presto-chango! Miami again.

Most of the flying tours follow this itinerary, varying in the stop-over plans, and ranging in price up to $1,435 for one person. The trips that fly first to the east coast and back home up the west coast, take twenty-nine days and cost $1,360 and $1,395 for one person.

There is also a Grand Tour of South America by air, leaving from Miami, which can be made in thirty-nine days for $1,637 for one person and $1,458 for each of two persons. If you leave from Brownsville or from Los Angeles, instead of Miami on this one, you also get a look-see at Mexico and Guatemala.

These air tours include, beside your transportation, your hotel accommodations, three meals a day, tips to hotel servants (except, for some unknown reason, in the Chilean Lakes region), and sight-seeing tours on land. They do not include laundry, wine, or afternoon tea; and, if you live in Akron, Ohio (for example), and your plane leaves from Miami, you have to get to Miami on your own hook.

On any of these trips, if you fall madly in love with one port, you can always get a stop-over on your ticket and stay there for as long as you like (within the limit of one year) and take another plane out when you get good and ready.

Do not think with horror that a clipper tour means you never set foot on terra firma and that you will feel like those altitude-record flyers who are always to be seen in newsreels refueling in mid-air. You stop every night at a hotel; and even in the jungle, you will find comfortable accommodations and the most formal and flattering of service. (Even though your stop may be less than an hour in São Paulo, dazzling, handsome Brazilian attendants will rush around to give you little cups of the (Continued on page 152)

Collector's item

"Hot" records—implausible facts about their collectors . . . by Fred Feldkamp

THE collector's instinct is a curious thing. It may manifest itself in a passion for priceless incunabula or penny match-packets, Old Masters or defective postage-stamps. Two young psychologists discovered recently that squirrels don't simply hoard nuts and acorns for food; they collect them. They like to dig up a nut occasionally and look at it, and then bury it again.

Within about the last ten years, there has sprung up a small, but fanatic army of people who collect hot records. They include Nelson Rockefeller, Joseph Szigeti, Roark Bradford, Prince Fouad of Egypt, Lyle Talbot, DuBose Heyward, Otis Ferguson, the motion-picture critic, Brooks Atkinson, the drama critic, and Ahmed Ertegün, son of the Turkish Ambassador to the United States. Michel Andrico, the Hungarian composer and winner of the Enesco Prize, collects Duke Ellington recordings; and Yella Pessl, the concert harpsichordist, likes Teddy Wilson records. William Faulkner, a fervent hot collector, has his house-boy play excerpts from his collection while he works on a new book. Donald Budge, who used to exchange shouted comments on swing with his doubles partner, Gene Mako, during their matches, listens to Waller and Kirby recordings between sets.

The Maharaja of Kapurthala has practically every record ever made by the Quintette of the Hot Club of France—a group consisting of five Roumanian gipsies, led by Stephane Grappelly, an amazing violinist, and Django Reinhardt, a three-fingered guitarist who produces some incredible obbligatos. The Maharaja recently added to his collection several American recordings with Pee-Wee Russell's earthy clarinet and Fats Waller's nimble piano. Some hot collectors specialize in the work of one particular artist—Louis Armstrong, Bessie Smith, Bix Beiderbecke, or Duke Ellington. Others collect only clarinet records, or trumpet records, or drum records. Still others collect different recordings of the same tune—Madison Square Garden could be filled with "Stardust" collectors, and there are also sizeable groups of "St. Louis Blues" collectors, "Honeysuckle Rose" collectors, and "I Wish I Could Shimmy Like My Sister Kate" collectors.

Label collectors are people who collect records solely for the rarity of the labels; they have a sort of first-edition turn of mind, and will often pay more for a badly-damaged record with an early label than for a later edition of the same record in excellent condition. One label collector sent in a request to the Hot Record Society shop for a piano solo—any piano solo, just so it bore one of the Society's new red-and-white labels. Frederic Ramsey, junior, a young authority on swing and a co-author of the recent book *Jazzmen*, is such an ardent hot collector that he spends his summer vacations combing the Deep South in search of rare items. Once Ramsey met another collector at a cocktail party, and suggested that this kindred spirit drop in at his apartment sometime to glance through his collection. The new acquaintance accepted eagerly. "There's only one thing," Ramsey said. "We won't be able to *play* any of the records. I haven't got a phonograph."

But most hot record collectors have got phonographs, and most of them buy their records simply for the music. The trend is toward the music of small bands, made up of expert instrumentalists, who improvise—individually or together—in a definite style. The most popular style is probably the New Orleans, which was popularized by King Oliver's group and by the famous Original Dixieland Jazz Band about thirty years ago. In this style, the musicians play their own interpretations of the tune spontaneously, all differently and all with equal volume, producing a curiously jumbled yet rhythmic effect. One of the idols of Dixieland collectors is Sidney Bechet, a Negro clarinetist who has been playing, with a haunting, reedy tone, ever (Continued on page 139)

OPPOSITE: Maxine Sullivan and Louis Armstrong, two of the great living exponents of that American art form, hot music, are united on this page—and at the Cotton Club, where they are doing three shows a night. Maxine's ambition is to be a straight comedienne. Armstrong is happy just playing the trumpet, though he also sings, plays trombone, and leads his own band. Common to both is a fantastically accurate ear, a magnificent disregard for the tempo as written; completely unlike are her plaintive, swingy, off-beat singing and his stabbing trumpet

STEICHEN

TWO AMERICAN PHENOMENA, MAXINE SULLIVAN AND LOUIS ARMSTRONG, OF THE COTTON CLUB

AMERICAN ORIGINALS. Valentina, famed for her sense of drama, designed the first dress above, of black silk crêpe. Sophie Gimbel, guiding spirit of Saks-Fifth Avenue's Salon Moderne, designed the second, of aquamarine silk crêpe. Mabel McIlvain Downs, whose forte is the romantic, made the third—red jersey with a black chiffon hood and yoke.

One of Bergdorf Goodman's young talents is responsible for this black chiffon coat and jersey-and-chiffon dress. An original from Jay-Thorpe is the second—an enchanting dress of clear red jersey, its skirts yards and yards wide. Hattie Carnegie's sophistication turns this white chiffon shirt-waist dress, all smocked and pleated, into high drama

Thank you, Mrs. Conway

THANK you, Mrs. Conway, for being so completely unconscious of your own beauty. Thank you for having the most beautiful legs in the world. Thank you, too, for having the whitest eye-whites; for your eyes set far apart; and for your magnificently wide, flat shoulders. Thank you for a complete lack of false pride where beauty is concerned; for listening eagerly and for pursuing advice on how to improve what you already have.

SEE PAGE 116 FOR MORE ABOUT ME AND MY BEAUTIFUL LEGS.

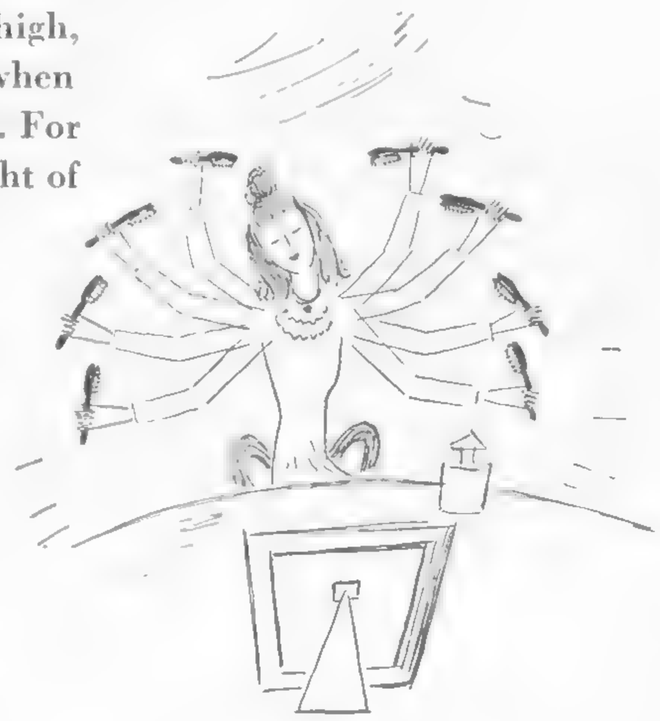
Thank you for using a fragrant body Cologne. For having, always, that just-out-of-the-shower look. Thank you for leaving unstable pieces of adornment out of your evening coiffure and for choosing your earrings with some regard to the basic shape of your ear. Thank you for perfectly matched lipstick and rouge, and for choosing them with a sane regard for both your costume *and* your complexion. Thank you for your laughter lines and the proud stance of your head.

Thank you, Mrs. Conway, for having a waist-line two inches smaller than your nearest competitor, for your long neck, lean flanks, and narrow, strong wrists. Thank you for your (nearly always) inspired choice of a powder shade. Thank you for eye-shadow well applied.

Thank you, Mrs. Conway, for using a powder base that doesn't come off all over men's dinner-jackets when you go dancing. Thank you for not being taken in by the sham beauty of some of the more publicized butterflies-of-the-evening. Thank you for fastidious underarms; for the cared-for creamy texture of your throat; for a beautiful hair-line and a faultlessly neat part.

Thank you for having the whitest, strongest teeth, for your sudden friendly laughter and for its frequency. Thank you for knowing the merit of a twenty-minute nap before a big evening. Thank you for using your perfume intelligently and for deepening your lashes with brown or blue or green. Thank you for nail polish immaculately applied.

Thank you, Mrs. Conway, for your naturally good skin, for the high, strong arch of your foot, and for somehow managing to look pretty when you have a cold in your nose. Thank you for brushing your hair like mad. For realizing, at last, that a bosom is an asset. And thank you for the grim light of battle that enters your eye at the first sign of a spread or bulge.



Thank you, Mrs. Conway, for the heart-catching beauty that comes into your face when you are quite unaware. For passionate convictions which lift your chin. For gentle sympathy which warms your cheek, and the affectionate humour which curves your mouth. Thank you for your friendship to other women, which makes your eyes wide and unguarded; for making your beauty something to delight in, not something to begrudge. Thank you for your extraordinary humility which (and you don't even realize this, Mrs. Conway) is a characteristic of the greatest beauties.

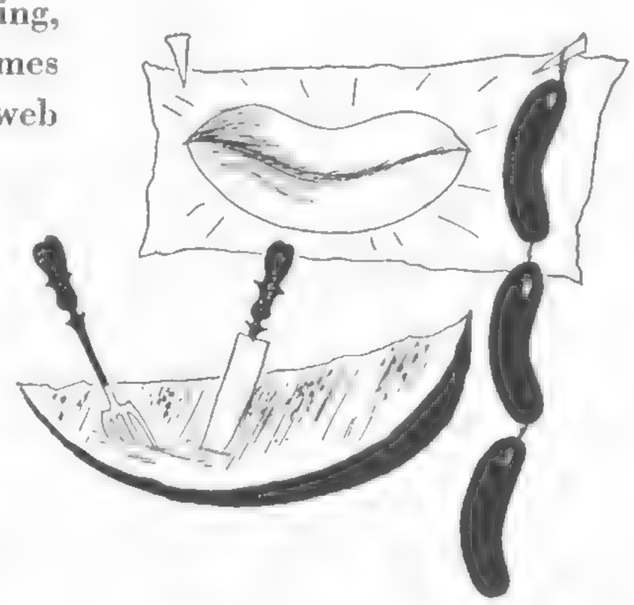
Tut, Tut, Mrs. Conway

TUT, tut, Mrs. Conway, for flailing about with your swan's-down puff and managing to powder your husband, the food, and the left shoulder of the man at the next table, as well as your nose. Tut, tut, for not holding your tummy in and tut for lipstick on your teeth.

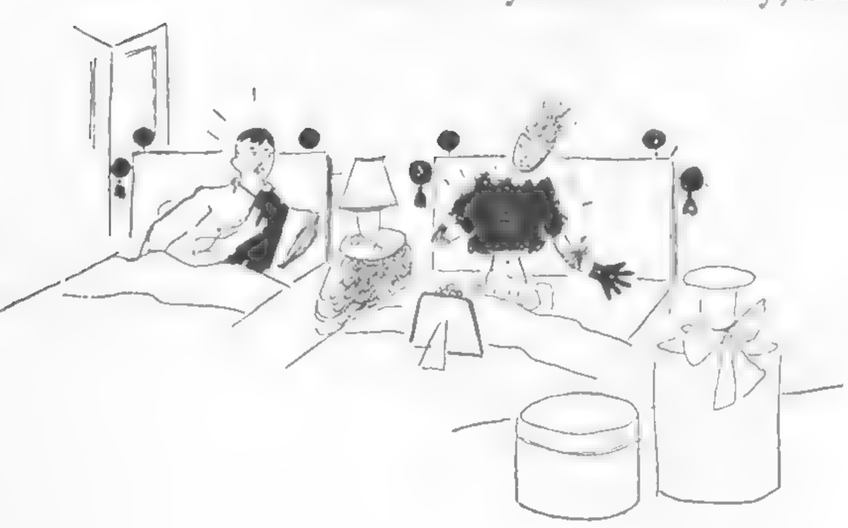
Tut, tut, Mrs. Conway (and shame, shame), for relying on dark polish to cover not too immaculate nails. For sitting like a sack and allowing your really superior waist-line to disappear between your rib cage and your hips. Tut, tut, for not using an eye-bath and for deliberately heading your eyelashes. Tut, tut, for alternately thinking that: (A) all cosmetics have the elixir of youth in them; and (B) all cosmetics are a snare and a delusion. Tut, tut, for wearing curved talons for nails and for always having one of them broken. And tut for *ever* thinking that a broken nail is worthy of conversational mention.

Tut, tut, Mrs. Conway, for pencilling your eyebrows at an angle quite unrelated to your brow structure. Tut, tut, for wearing your hair in unimaginative, standardized ways, and, horror of horrors, for not even combing it adequately for fear of losing the wave.

Tut, tut, Mrs. Conway, for using soiled powder-puffs, for not using a powder base, for using towels (even your own) to remove your make-up. Tut, tut, for not powdering your neck, as well as your face, and looking, frankly, shady from your chin down. Tut, tut, for keeping your perfumes unopened on your dressing-table for years...for allowing them to cobweb with age and dim in fragrance. And tut, too, for orange nails and purple lips.



Tut, tut, tut, Mrs. Conway, for invariably making up your mouth three sizes too large...for spreading the bow of your upper lip till it looks like a frankfurter, and extending your lower lip till it looks like a comic-strip idea of a *really* adequate slice of watermelon. Tut, tut, for having superbly beautiful legs and feet and paying no attention to them; for thinking that depilatories are a summer cosmetic, and pedicures (unlike manicures) are a kind of sybarite's luxury, like milk baths or champagne facials.



Tut, tut, Mrs. Conway, for going to bed looking like a cross between the Scarecrow and the Tin Woodman...assuming that one wild creamy orgy will serve the same purpose as gentle, and nightly, and invisible applications. For not realizing that pink beauty gloves look very pretty over the counterpane.

Tut, tut, Mrs. Conway, for getting so hopelessly mixed up about how you want to look. For confusing glamour with a frankly "easy-going" look. For considering your own person a terrain which you may landscape to suit yourself, forgetting that the colour scheme is already established, the terracing done in bone and cartilage, and that you can't successfully superimpose a herbaceous border on a rock-garden, Mrs. Conway.

Madame Lopes de Sotto-Maior

The Hon. Mrs Randal Plunkett

Décolletage from 1914

Very 1914 and very 1940—the new low, square décolletage, flanked by filmy, three-quarters sleeves. Above: In a drifting, square-necked dress of grey Malines lace and marquisette—the Hon. Mrs. Randal Plunkett, Brazilian beauty, whose husband is son of Lord Dunsany. The dress is a Bergdorf Goodman Original

Opposite page: In another harking-back dress, of black Alençon lace with black silk satin and that becoming square décolletage—Madame Lopes de Sotto-Maior, Brazilian beauty, a sister of Mrs. Plunkett. They're wintering in New York. The dress—an original from Bergdorf Goodman. All jewels: Van Cleef and Arpels

The shoes they like...

Here are shoe-portraits of eight of America's smart women—wearing some of their favourites. Although they may have dozens or twenties of shoes in their closets, when they find a style that pleases them, they have no hesitation about wearing it over and over in many colours or leathers. Mrs. Harrison Williams, for instance, liked a pair of beach shoes so well that she had them copied for the street, in black suède and patent leather (as you see on the opposite page). Mrs. Frederick Frelinghuysen has had her favourite evening slippers (below) made in several different colours. And Mrs. Philip Ammidown almost invariably chooses some sort of opera pump for day and evenings.

Mrs. Marshall Heminway; black antelope pumps

Mrs. Sterling Hammond; red-and-gold dinner-shoes

Mrs. Anthony J. Drexel; red-and-black calf pumps

Mrs. Frederick Frelinghuysen; black satin slippers

Mrs. Frederick Frelinghuysen; black suède shoes

Mrs. Harrison Williams; black suède street shoes

Countess di Frasso; beige kid and black patent leather

Mrs. Fulton Cutting; English-type brogues

HORST

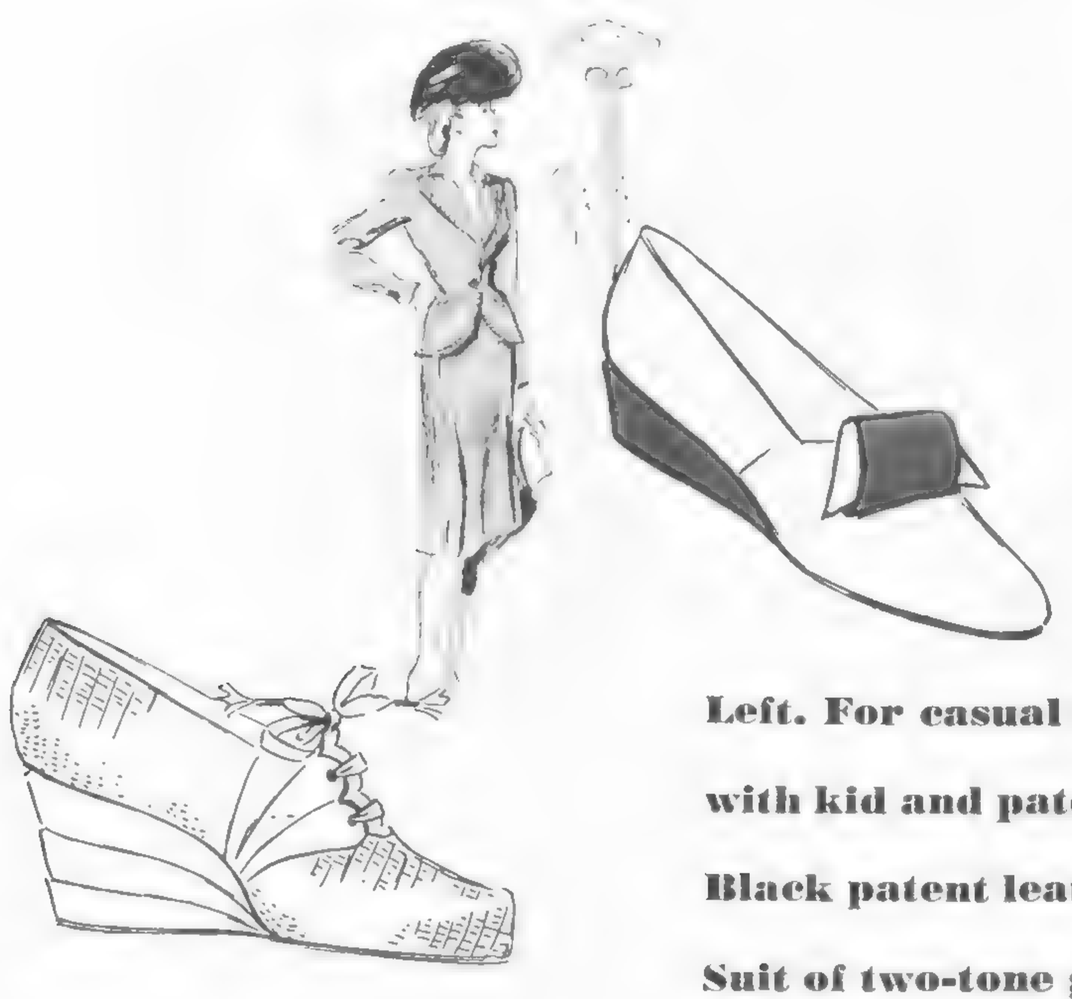
Mrs. Philip Ammidown; white crêpe, gold kid slippers

Shoe collecting—American plan

THE American nation is proud of the fact
that the American woman has beautiful feet and legs.
The American woman is proud of the fact
that she does them justice with a complete Shoe Wardrobe.
She has built up a shining reputation for wearing
just the right shoe with the right costume. Like these:

Left. For play clothes—Joyce canvas Oxford. Lord & Taylor.
Monk's shoe of blue reversed calf, Du Flex sole; Jay-Thorpe.
Grey gabardine slacks; De Pinna

Right. For country—kidskin British Walker; Lord & Taylor.
Blue reversed calf Oxford; Collegebred shoe; Cammeyer.
Country suit of checked wool; Peck and Peck



Left. For casual town wear—blue alligator-lizard Oxford
with kid and patent leather tiers; Andrew Geller.
Black patent leather wedge shoe with a bow; Shoecraft.
Suit of two-tone grey worsted; Bonwit Teller

Right. For soft suits—patent leather, like a ballet shoe; I. Miller.

Black calf and elasticized gabardine step-in; Laird Schober.

Beige wool coat; beige rayon dress; Saks-Fifth Avenue

Left. For an afternoon dress—an opera pump

of black patent leather and faille; Milgrim.

Black Lastex gabardine and calf opera pump;

Palter DeLiso shoe at Bonwit Teller.

Black crêpe dress; Bonwit Teller

Far right. For dinner—sandal on a high wedge. Frank Brothers.

Red kid sandal; Newton Elkin shoe at Lord and Taylor.

Black crêpe and white piqué dress; Bonwit Teller

Left. In the evening—hooded-ankle shoe of jersey,

with the new cantilever heel. Saks-Fifth Avenue.

Satin and gold kid pump; Delman shoe at Bergdorf Goodman.

Silk organdie dress; bead-embroidered wool jacket; Milgrim

For America's women drivers

OPEN almost any American woman's hand-bag, and you'll find an automobile operator's licence. Because she spends so much time behind the wheel, transporting her children to school, her husband to the station, herself everywhere, a whole new fashion has evolved—casual; typically American. The clothes on these pages are all part of it. Easy-shouldered coats and jackets that give our heroine's arms free play. Full-cut skirts that let her clamber in and out with agility. Close hats designed to stay on in the whipping wind of 50 M.P.H. In other words, clothes that make her at once comfortable, unhampered, and good to look at.

CHURCHILL

OLDSMOBILE CUSTOM 8 CRUISER SEDAN

Characteristic, "I-live-in-my-car" costume—a suit of blue-and-tan tweed, its jacket longish; its skirt pleated freely. Tweed skull-cap. Peck and Peck

FORD DE LUXE STATION-WAGON

CHRYSLER CONVERTIBLE COUPÉ

Above: Blouse of striped Everfast wool and spun rayon. Grey flannel culottes. Best; Marshall Field. Dobbs cloche. Hand-knit red sweater; Sara Hadley

Left: Hooded top-coat of imported beige, green, and red plaid tweed—the hood is detachable. Best; Marshall Field. Turban of green cashmere wool; Best

Below: Beige Crown-tested rayon dress. Stroock natural camel's-hair box-coat; brown skull-cap. Lord and Taylor; Ransohoffs. Hamilton wrist-watch

FORD DE LUXE STATION-WAGON

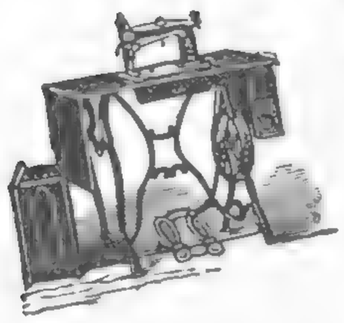
THE GREAT AMERICAN PATTERN

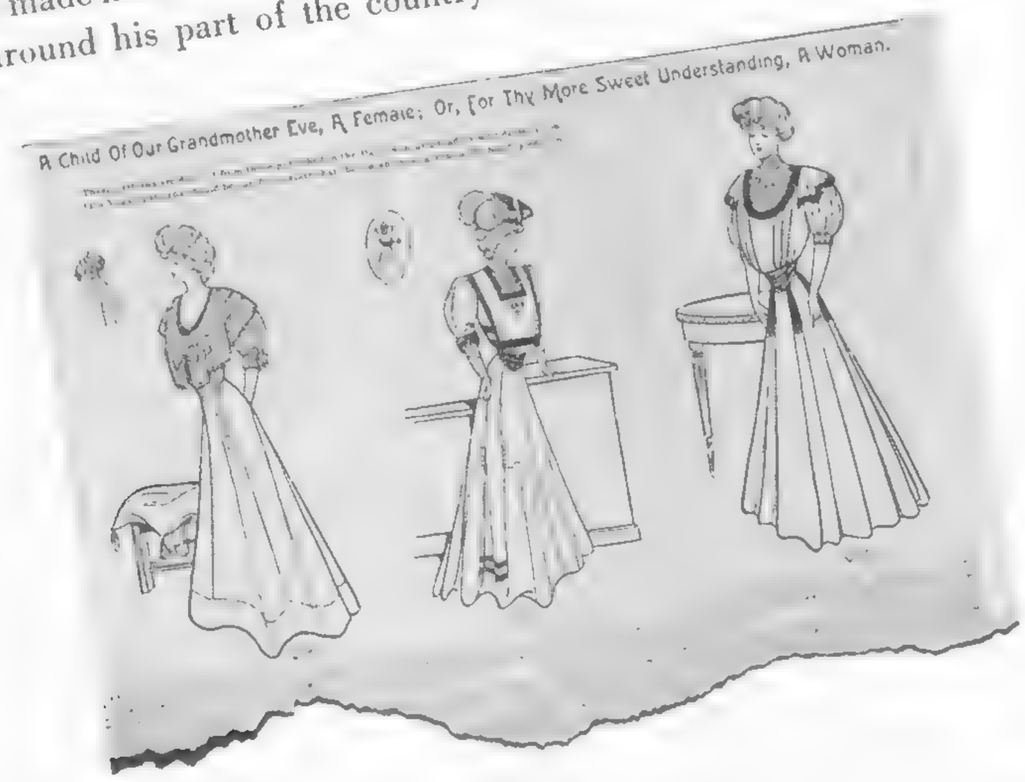
AMERICANS like to bring everything into the house. And our inventions tend to wrap up the genius of the world and deliver it in neat packages for home consumption. We have learned to preserve foods from the other side of the world, to engrave the masterpieces of paintings, to record great music—so that we can bring home the best of the bacon.

We've done it with fashions, too. And that's why the commercial paper pattern is real apple-pie American. True, the ancient Egyptians cut out cloth by slate guides. The Roman monks used adaptations of these slates. A French master tailor in the thirteenth century made patterns of thin wood, which could be used for a variety of costumes of the period. But he was subdued by the Guild of Tailors who didn't want the mysteries of their trade made every housewife's accomplishment. They were French!

The first accredited link from the Paris dressmaker to the American home dressmaker was the Fashion Baby. Vogue Couturier Patterns are the latest. The Fashion Baby was a small eighteenth-century doll, perfectly dressed in the latest *mode de Paris*. She was quite literal, quite perfect from kid slippers to Versailles coiffure, from lace-trimmed *linge* to furbelowed gown. She was sent over to America (from about 1750 up to the Civil War) by long voyage, destined to live her life in some small settlement. She was rented out by her owner to every house in town, and her wardrobe was copied avidly by colonists amputated so completely from the fripperies of Europe. Between the Fashion Baby and the Couturier Pattern is the history of the paper pattern, born in a New England parlour, in 1863, and thriving to-day as a great industry.

A young tailor, bred in the tradition that women deserve a hand-up with their work, thought he could help his wife with her endless shirt-making by cutting for her a master paper pattern. The neighbours heard about it, and he made some for them. Using his wife as a model and his son as a guide, he made next a woman's wrapper, and some children's clothes, and sold them around his part of the country. (Continued on page 151)





DESIGNS FOR DRESSMAKING

Four types of dresses—first on the list of those American women especially like to make.
A. Dress with a cardigan-style jacket. You could use green-and-white surah (at left). No. 8605
B. Shirt-waist dress—American specialty. Perhaps of grey-and-white spun rayon (above). No. 8614.
C. Simple afternoon dress, with peg-top lines. Nice in navy-blue and white crêpe (below). No. 8617.
D. One-piece dress with a bolero-like look. Mix navy-blue and white crêpe, perhaps (right). No. 8621.

SIZES AND FABRIC DESCRIPTIONS ON PAGE 139

First thing young America wants, come February, is a suit. We forestall you with four, all young, of good fabric, with well-done details. And only in the U.S.A., where good fashion can sell at low prices, could they cost under $20

• Above: Miss Halldis Prince in any Under-Twenty's Dream Suit—soft, checked tweed, admirably tailored, its jacket lined like a man's. Under $20

• Left: A soft suit of navy-blue twill—and, mark our words, twill will be very much on the spring scene—with a dickey like a French sailor's. Under $20

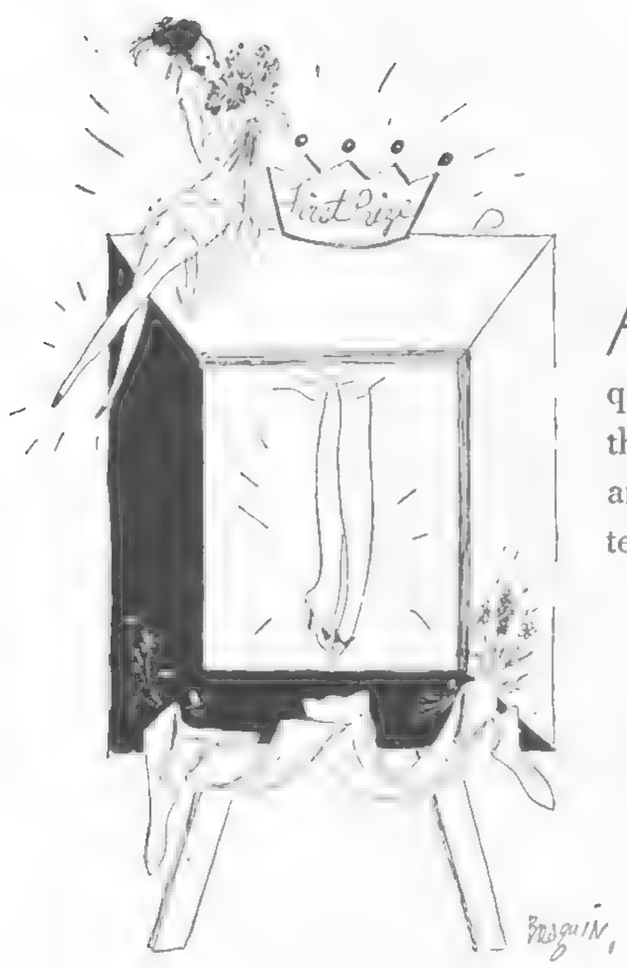
Under Twenty

Four good suits under $20—
for you who are under 20 years

• Above: Miss Alice Gwynne Allen, New York débutante, in a town-or-country suit of grey Botany men's-wear flannel. Among its claims to fame are the fabric (grey flannel being in the front row for spring), the long-line jacket, the saddle-bag pockets, and a meticulously made eight-gore skirt. Under $20
• Right: A little suit of Hockanum whipcord (whipcord is another comer) in new postman-blue, with a jaunty gilt-buttoned cardigan and flared skirt. This, like its compatriots, is variable forever and ever with accessories. Under $20

FOUR SUITS AND HATS FROM LORD AND TAYLOR; MARSHALL FIELD; I. MAGNIN

About my beautiful legs . . .



Mrs. Conway, Vogue's own Americana, admits that silk stockings deserve a great deal of the credit

AND thank *you*, Vogue, for your kind words about my "beautiful legs" (on page 102). I can be pretty unblushing about the whole thing, for, though Nature has been quite considerate in the matter of length and proportion and slimness, the real reason that America blindly accepts the "most beautiful legs in the world" reputation is now another American tradition—the tradition of silk stockings for the lot of us, no matter what our particular income bracket!

For silk stockings are as necessary to feminine America as lipstick or a toothbrush. Thanks to a combination of Nature's gifts and the silk stocking manufacturer's gifts, in this democracy of beauty even mediocre legs have a way of looking pretty. Really pretty legs look beautiful. And absolutely beautiful legs become rhapsodic. However, it can't just be taken for granted that *any* stockings will flatter your legs. Here are rules for you (even you with super-beautiful legs) to write in your little black book or to memorize before you start out to choose your stockings.

Be conscious of the details that make fine stockings. Choose stockings that have the fashioning close to the seam. (The fashioning—those dots on each side of the seam.) The most flattering heel reinforcement doesn't extend over an inch and a half above your shoe when the stocking is on. This will be about four inches on the counter. Take care that this reinforcement isn't too wide. It should be graded according to the sheerness of the stocking—with two-thread stockings having a narrower reinforcement than three-thread stockings. Examine seams—they should be as fine as possible.

Some quality you can tell only by price. You may think that your bargain stockings are as beautiful as ones for which you had been paying a spanking sum, but compare the two after they're washed. You may find that your "bargains" have separated in the ribbing, giving a streaked effect on the leg. Their texture may have roughened. The heel reinforcements may have whitened. The colour may have faded. In stockings, just as in anything else, you get what you pay for.

Be sure your stockings fit properly. Did you know that about 70% of all women buy the wrong size? Don't swell the ranks. Remember you can get stockings proportioned to leg sizes as well as foot sizes. Naturally, your legs can't look their best if your stockings don't fit. And watch those seams in back!

If your legs are beautiful, try wearing ingrain stockings (ones dyed in the yarn before they're knit). They're shinier than most, and so call attention to your legs. Conversely, if your legs are too heavy, cling to crêpe-twist stockings—they're dull-finished, and don't catch the light. Choose colours with grey in them, because grey is a shadow. Stay away from colours dark enough to be conspicuous—instead, get the darkest tone in a colour that other smart women are wearing.

Remember that up-and-down lines lengthen—so if you want to wear lace stockings, select an up-and-down mesh. Consider clocked stockings—they lengthen and slenderize the ankle. And pointed heels, too, give the illusion of slenderness.

hold that "FRESH FACE AMERICAN LOOK"

Helena Rubinstein's

Famous

FACE POWDERS

Heighten That

"Fresh Face" Look

Modern American skins also deserve a modern face powder. Just a year ago today, Helena Rubinstein introduced her new balsam-treated face powders. Every grain of her superior, soft-clinging powders is coated with fresh, fragrant balsamic oil. This wonderful oil is known for its soothing, protective qualities. In plain words it means that Helena Rubinstein's face powders neither cake nor streak, thanks to their balsamic bath. Beautiful women prefer Helena Rubinstein's powders because of the "fresh face" look they give the skin. The most heavenly, skin-blending tones. FLOWER PETAL 1.00, WATER LILY 1.50, TOWN & COUNTRY 3.50.

HELENA RUBINSTEIN'S WORLD-FAMOUS

TOWN AND COUNTRY MAKE-UP FILM

THE ALL-PURPOSE POWDER FOUNDATION

When Helena Rubinstein set out to create the perfect foundation for American complexions, she instantly dismissed all the old-fashioned, heavy types as drying and coarsening to the skin. Her Town & Country Make-Up Film is as gossamer-light as it is long-lasting. A powder-foundation that is a definite beauty aid for delicate, sensitive skins . . . yet so ingeniously concocted that women with skins that tend to "shine" have found a powder-base that banishes all worry about constant repowdering. Town & Country Make-Up Film is a day-long beauty treatment. It conceals blemishes, large pores and minor lines. Your make-up stays fresh, smooth, even, luminous for hours. It GUARDS your skin against pore-clogging, pore-enlarging impurities. PROTECTS it from chapping winds, drying sun and steam heat. IT BENEFITS your skin . . . keeping it soft and young-looking. 1.50; new budget size, 1.00.

h e l e n a r u b i n s t e i n

Fifth Avenue, New York, and at all smart shops

BOSTON • CHICAGO • LOS ANGELES • TORONTO • LONDON • PARIS • SYDNEY

Travel Light to Miami

MIAMI BEACH

MIAMI

Bring just enough to get you here! Don't buy a stitch till you arrive! Then fill your trunks as Burdine's Sunshine Fashions* are released. It's the surest way to be right! And smartly dressed. And you'll set the pace, yourself, for a fashion world to follow all next summer. So WAIT!

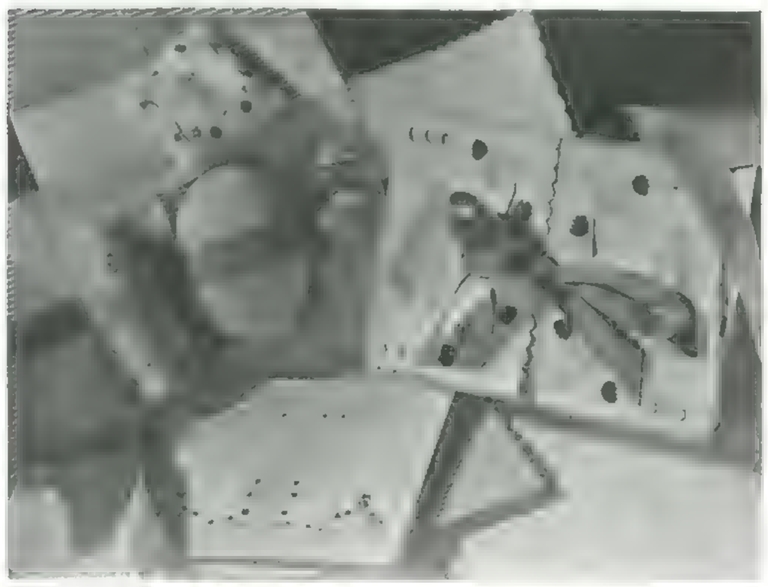
Sunshine Fashions

BURDINE'S

MIAMI AND MIAMI BEACH

*Registered in U. S. Patent Office

DISCOVERIES IN BEAUTY



VOGUE STUDIOS

Shulton's Early American "Pastime Packet," tied with a red ribbon, holds "Old Spice" soap, toilet-water, talcum powder, a sachet (use it for a pincushion), and a set of enchanting Early American transfers for those who sew

AMERICAN women sometimes have a holiday attitude about beauty—which is a rather refreshing vagary. They go on regular beauty orgies, with a lightness and a sense of fun, which probably accounts for their eager, amused, fresh-looking faces. This attitude, that cosmetics are a kind of delicious sweet-smelling entertainment, disallows the ritualistic precision that they probably should follow, but it keeps them from getting bored. Annually, semi-annually, even quarterly, some of them swing from elaborate, intricate treatments back to the elementals of soap and water.

At one end of the line is Mary Imogene Shepherd's Baby Skin Oil—a soothing, bland preparation that you probably know about, and may have used, in conjunction with Baby Skin Oil Soap. Now, however, to add to its allure without subtracting from its fundamental simplicity, and excellence, the product has turned itself into a facial treatment, which you may have in the light, comfortable beauty salon at Bloomingdale's. It is worked in collaboration with the Inspiré Deep Skin Electro-Mask, and you emerge feeling more like a woodland dryad than a sinful empress.

Tone's Complexion Tint is a thin liquid which, applied to face and neck, gives your skin a beautiful glow. You powder over it, and fool even yourself into thinking that your skin is more beautiful than it is!

We propose Yardley in this strictly Americana issue (largely because we like them) on the subterfuge that, after all, when Yardley started in business, America was a mere colony, and independence, barely a glint in Mr. Washington's eye. At this time, the news is their miniature-size perfume containers (one-third-of-an-ounce) for purses, or for overnight cases. These new bottles hold "April Violets," "Fragrance," or "Orchis" perfume.

Perhaps you remember in the January 15 issue of Vogue a dramatic new colour called "Hot Pink." Germaine Monteil is responsible for its introduction in both a fabric and a lipstick. To round out the colour scheme, Peggy Sage has produced a "Hot Pink" nail polish, a perfect match, and a flattering finger-tip accent. You know how we like to dwell on the subject of matching lips and nails, and we think you do, too. At any rate, the whole colour ensemble is at Bonwit Teller in New York, where you can see for yourself what it's like.

Even such a preparation as a deodorant has its element of glamour, when it is combined with a perfume. Parfum L'Orlé has made this perfect blend of utility and glamour and called it "Parfum L'Odorante." It really does a thorough job of deodorizing and leaves you scented, as well, with practically any perfume odour you care to choose. Because it contains essential perfume oils, the fragrance doesn't do a disappearing act after application.

Incidentally, Barbara Bates "American Beauty Rose" nail polish is *the* perfect match for Richard Hudnut's "American Beauty" lipstick, both of which we show you on the cover of this issue.

Ski Outfit, Jay-Thorpe . . . Glamour by Du Barry

FOR YOUR WINTER POWDER BASE
Du BARRY FOUNDATION LOTION

the rich, liquid-cream base that soothes and softens your skin while it protects... and assures a flattering make-up, too!

YES, there *is* a powder base that does more than just give your skin a flattering finish! A powder base ideally suited to winter skin care because it really helps to protect your complexion against the drying effect of cold, biting winds and hot, steam-heated rooms!

Du Barry Foundation Lotion is a rich, liquid cream, made with a special softening ingredient which keeps your skin fresh and moist under the powder. All the time this lovely lotion is protecting your complexion it is doing a real beauty job!

You will adore Du Barry Foundation Lotion, too, because it is so easy to use. It smooths on so evenly, requires no effort whatever to spread. It makes your powder go on more smoothly and cling longer . . . and gives your make-up that fresh, "dewy" look! Here is the perfect make-up base which also helps with your skin care!

So even though your favorite winter sport is nothing more strenuous than walking down the Avenue, make Du Barry Foundation Lotion your winter powder base! Large five-ounce bottle—1.25.

Then every night . . . this simple beauty care!

To cleanse and refresh—Du Barry Cleansing Cream for Dry Skin. A lovely cream of light, fluffy texture; kind to sensitive skin, 1.00. Follow with Du Barry Skin Freshener, 1.00.

To soften and help you guard against dryness—Du Barry Special Skin Cream for Dry Skin. An extra-rich, extra-soothing "night" cream, made with a special emollient to keep your skin soft, smooth and lovely in spite of exposure. 1.50.

Let the Du Barry Beauty Advisor at any of the better cosmetic counters show you how to use these lovely preparations in a simple home treatment, the "Beauty-Angle" way.

Du Barry

BEAUTY PREPARATIONS

MADE BY RICHARD HUDNUT • NEW YORK • PARIS • TORONTO

Arbiter of American Beauty

1. *Illusion Powder $3; Lipstick $1.50; Nail Polish $1; Cosmetique $1.75; Rouge $1.25; Eye Sha-Do $1.50; Cameo Powder $3.* **2.** *Cyclamen $35; "It's You" $45; Night & Day $12.50, $25; Blue Grass $6 to $60.* **3.** *Ardena Cleansing Cream $1 to $6; Fluffy Cleansing Cream $1 to $6; Orange Skin Cream $1 to $8; Velva Cream $1 to $6; Velva-Smooth Lotion $3; Ardena Skin Lotion $1 up; Special Astringent $2.25 to $35.*

WE ARE FORTUNATE . . .

(Continued from page 83) agents' offices, which are crowded with signed cabinet photographs of their clients, Mr. Leigh's contains only one—a small photograph of Mrs. Roosevelt, in a chaste silver frame.

In spite of the Early American glass, the office has somewhat the atmosphere of a general staff headquarters. Mr. Leigh refers to his lecturers as "my army," and their movements are indicated by pins on a vast map of the North American continent which hangs behind his desk. His fundamental plan of campaign is always the same: to fit the most possible dates, at the highest possible fees, into the shortest possible time. This goal is common to all lecture bureaus, but the Leigh bureau pursues it most strenuously.

RAPID TRANSIT

In a Leigh tour, the question of whether or not the lecturer is willing to fly is often of vital importance. Mlle. Eve Curie, for example, had to speak in Miami one night, during her tour last year, and in Chicago the next. Dr. Oliver St. John Gogarty, the Dublin poet and wit, surveying the schedule of his lecture tour last autumn, remarked gloomily, "They are turning me into a sort of projectile." Lecturers emerging from Mr. Leigh's office frequently have a dazed, dream-like expression, as if they feel that they are pawns.

Planning a lecture tour which may cover seven or eight thousand miles, out to the Coast through the Northwest and back through the Southwest—with a sortie into Canada usually included for British lecturers—requires a minute and accurate knowledge of the country. In the bureau's files are the names and dossiers of some 20,000-odd organizations—Town Halls, colleges, Chambers of Commerce, schools, museums, industrial groups, literary societies, Rotaries, Knife and Fork Clubs, women's clubs, from the D.A.R. to the Daughters of the Moose—with the names of their program chairmen, their financial rating, and their tastes. Boys' schools want explorers and adventurers; industrial groups want sound, conservative speakers (George Sokolsky is their Dream Prince); women's clubs like other women, or personable young men of letters.

Booking also requires time, and important speakers, for whom extensive tours are anticipated, are usually put under contract at least a year in advance. Once signed, the contracts are inflexible, for a lecture bureau's very life depends on its lecturers being on the announced platform at the announced time.

This has its drawbacks, from the lecturer's point of view if not from the agency's. Vincent Sheean, who had practically forgotten having signed a contract with the Leigh bureau in 1938, discovered that he was scheduled to start on a far-flung lecture tour last October, a few weeks before his wife was expected to have a baby. Mr. Sheean tried vainly to cancel the whole enterprise (although, with sixty dates crammed into slightly over two months' time, it was what is known in managerial circles as a Beautiful Tour). Finally he appealed to Mr. Leigh to rearrange his schedule so that he could at least be in New York for the event; it was believed that it would take place about the fourteenth of the month. Mr. Leigh glanced sharply at Mr. Sheean's itinerary. "The sixteenth would be better," he said.

When the baby arrived, Mr. Sheean was lecturing in Bridgeport.

Before a lecturer starts on his travels, he is given an elaborate instruction sheet listing all the trains, times, stations, hotels, lecture subjects, auditoriums, organizations, and other details of the tour, down to the last chairman. But even this isn't always enough. The Leigh staff still remembers the case of Oliver Baldwin, son of Earl Baldwin of Bewdley, who lectured here in 1931. Young Mr. Baldwin started off on a nation-wide tour and got as far as San Francisco, but after that nothing more was heard from him until the bureau got a wire from the Travelers' Aid Society, to which he had appealed.

Even when they can cope with the intricacies of American train travel, most British lecturers don't like it. The whole idea of air-conditioning, and the stricture against opening windows, makes them depressed, nervous, and hot. Once Dr. Gogarty, goaded to frenzy by the "conditioned air," succeeded in wrenching open a Pullman window and hanging his legs out over the side of the train; in this position he continued to the next stop, arguing brilliantly meanwhile with a small crowd of porters and officials.

THE PERSONAL TOUCH

Also listed on the lecturer's instruction sheet are the lunches, teas, dinners, and other social functions he is to attend—and he is supposed to attend as many as possible. Few lecturers ever feel like eating a large lunch or dinner—or eating much of anything—just before they have to speak, but the personal touch is the great strength of the lecture business. The instruction sheet may also include, under "Remarks," such information as that a lady lecturer, filling a date in the South, is well-advised to wear pale pink, not red, nail-polish; that Englishmen who have decorations should wear them in Canada, but not in the United States, where they are regarded with vague suspicion; that a black tie is usually worn for evening lectures in the East, Middle West, and South, while a white tie is expected in New England, Canada, and on the Pacific Coast.

Carl Sandburg, who is one of the most beloved lecturers in the country, never pays much attention to anything on his instruction sheet except the actual times and places. He generally appears on the lecture platform in his familiar lumberjack's shirt and any old trousers. Once an audience of Garden City ladies were amazed to discover that what they had thought was a dusty vagrant was really Mr. Sandburg, sitting quietly on the steps of the auditorium with his guitar.

The Leigh bureau handles not only an enormous number, but an enormously wide range of bookings, with fees running all the way from $25 to $2500. Its commission on most fees is 50%, and on some 55%. This is higher than any other agency's, and seems pretty high any way (Continued on page 124)

By Acclamation!

American women adopt UNDER-TONE to highlight Dry Skin

The *new* American custom! . . . everywhere, day or night, women now use FRANCES DENNEY UNDER-TONE to soften dry skin and to highlight hidden undertones. A choice of three shades—Soft, Brilliant, Deep —to accent your individual skin coloring.

$2.50 *and* $4.50

Frances Denney
OF PHILADELPHIA

WE ARE FORTUNATE . . . . .

(Continued from page 122) you look at it. But the Leigh bureau is the only one that pays all its lecturers' travelling expenses and all their publicity expenses, which are considerable. They include not only the lecturer's individual folder, but posters, photographs, window cards, circulars, and newspaper mats for local placement. (Y.M.C.A.'s don't like posters showing lecturers with pipes clenched between their teeth.) The folders usually begin "We have prevailed upon..."

CLEARING-HOUSE

The William B. Feakins bureau ("A Clearing-House of Ideas from all the World") conducts its business entirely by mail, and about half a million pieces of mail are sent out every year from its Fifth Avenue office. Its list of ninety-odd speakers includes Dr. Lin Yutang, Alexander Kerensky, Maude Adams, Hugh Gibson, Stanley High, Julien Bryan, and Dorothy Thompson. Miss Thompson is the brightest jewel in the Feakins bureau's crown, and according to many unbiased authorities she is just about the most popular lecturer of our times. Actually, Miss Thompson does little or no lecturing outside New York, but requests continue to pour in by the thousand to the Feakins office, which feels pretty sad about the whole thing. When you consider that many of the organizations writing in for Miss Thompson are prepared to pay $1500 a lecture, and that the agency commission is 25%, this is understandable.

The Feakins bureau is an old and reputable one, and Mr. Feakins himself, a spry gentleman with steel-rimmed spectacles, has been involved in the lecture business for almost thirty-five years. He likes to think of himself as a spiritual father to his lecturers, and most of them call him "Pop."

Harold R. Peat, head of the Peat bureau, served in the Canadian infantry during the first World War, and wrote a best-seller called *Private Peat*. After the war he became a famous speaker on pacifism, and for the next fifteen years he delivered an average of three hundred lectures a year all over the world. "It was like going through a university," says Mr. Peat, "studying for the chair I now occupy." He can sympathize with all his lecturers' difficulties and heartaches. One of these is caused by the fact that Canadian audiences always bring their knitting, and if a lecturer can't make them put it down he feels that he has failed to grip.

The Peat bureau doesn't handle any fees under $100. Its list of about fifty speakers includes Thomas Mann, Jan Masaryk, Major George Fielding Eliot, Elsa Maxwell (who breaks down the reserve of the most rock-bound ladies' clubs by making all the members put on false moustaches), Harrison Forman ("The Modern Marco Polo"), Hector Bolitho, and William Patrick Hitler, who goes around saying hard things about his uncle.

Another famous lecture agent is Lee Keedick, who has managed such fabulous tours as the one made by Roald Amundsen after his discovery of the South Pole, and the one made by Sir Oliver Lodge in 1920, when spiritualism was at its height. Mr. Keedick handles the lecture activities of William Lyon Phelps, John Mason Brown, Thornton Wilder, Rachel Crothers, Dr. William Beebe, of the bathysphere, and Grant Wood, among others. John Mason Brown, the scholarly dramatic critic of the *New York Post*, is known as the greatest "repeat lecturer" in the country; this means that organizations which have heard him always want to hear him again. His annual lecture tour in February, into which he somehow crowds forty-five lectures about the New York drama season, is booked up literally years in advance, often by towns whose only contact with the New York drama has been supplied by a strolling "Tobacco Road" company.

The Clark H. Getts agency and its most celebrated client, Mrs. Martin Johnson, share an office in the Waldorf-Astoria; the office has Nile-green walls on which are mounted heads of African lions and okapis, and there are small stuffed gorillas sitting about. Mr. Getts makes a specialty of what are known as "box-office personalities," which are just what you might think—speakers who are of enough interest to the general public so that tickets to their lectures can be sold at the box-office, often to raise money for the club or organization which engages them. Another Getts box-office attraction is Dale Carnegie. For this type of lecturer, the engaging organization usually pays a minimum fee—for Mrs. Johnson, whose talk includes a composite of all the Martin Johnson African movies, it is $1,000—and a percentage of the gross, instead of a flat fee.

ARTICULATE AUTHORS

About 80% of all lecturers are writers by profession. Nobody knows just why this is so. "They seem to be articulate," one official of Town Hall remarked, "and they aren't afraid of crowds."

Lecturing itself, being essentially uncreative, is a part-time occupation. Nobody is ever just a lecturer; he's always an author and lecturer, or an explorer and lecturer, although often the only financial value of these professions is that they supply fresh material for lectures. And fresh material is vastly important. A person whose whole fame rests on one book, one expedition, or one event in the news, can lecture profitably for two years on the strength of it, but no longer. (The second-year audiences are mostly made up of people who wanted to hear him the first year and couldn't, for one reason or another.)

The question of what makes a successful lecturer has never been satisfactorily defined. Speaking ability matters very little; H. G. Wells, who got $3,000 a lecture, once said, "God blessed me with an excellent mentality, but gave me a squeaky voice." Subject-matter, while much more important than it used to be, ranks below personality, which includes friendliness and an entire lack of condescension towards the audience. The chief selling point of a lecturer is still, probably, his name. In the words of W. Colston Leigh, "A lecturer is anybody in whom people are sufficiently interested that they want to hear him speak."

Roses-and-Spice Inspiration
FOR HOME DECORATORS

Complete with Pattern Token
$1.00

Within the saucy, pin-striped wrappings of the Pastime Packet is a fragrant foursome of Early American Old Spice favorites—¾ oz. Toilet Water, Toilet Soap, Wardrobe Sachet, and Guest Talcum—each redolent with piquant Old Spice. The gift-token, contained therein, provides a genteel and enjoyable pastime for ladies desirous of beautifying their homes in the Early American manner. It's an authentic needlework transfer-pattern of the much-loved Early American Old Spice motifs, for graceful fingers to embroider onto household linens, towels, or curtains, thus ensembling them with Early American Old Spice toiletries.

*Trade Mark Applied for by SHULTON, Inc., Rockefeller Center, 630 Fifth Avenue, New York City

Desert Tones in

KNEELAST

Vanity Fair

STOCKINGS

From the gorgeous vistas of the great American West — the multi-colored panorama of the Grand Canyon, the glittering eddies of desert sand, the mesa drenched in tawny gold at sunset — comes the inspiration for these exciting new stocking shades for spring and summer. You'll love their glowing flattery with your smart new frocks—the subtle way they complement the season's loveliest colors. *And they're safeguarded for long, long wear by the Kneelast feature that g-i-v-e-s to prevent runs from garter pull.*

VANITY FAIR SILK MILLS · READING · PA.

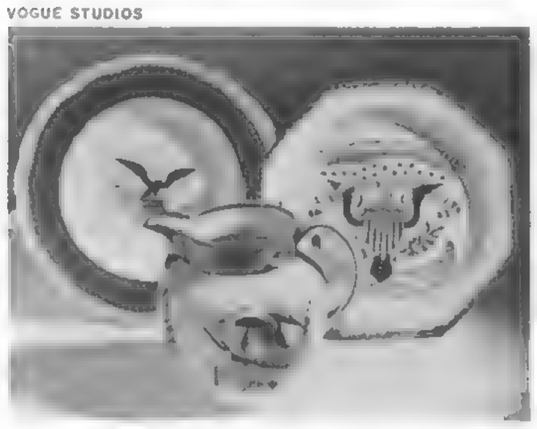
Star Spangled Shop-hound

"OH, beautiful for spacious skies, for amber waves of grain," and all the lovely little shops where shopping is no pain. You could go on forever with et ceteras about the virtues of the small American shops. Here and now we'll tell you about only a few of them, and those right here in town, because Americana issue or no Americana issue, we just haven't the space for extolling *all* the good ones at once.

At Filer-Machol, 747 Madison Avenue, we found an excellent collection of Palm Beach clothes. One which we wanted to call our own was a beautifully-cut pale blue linen dress, the yoke and short sleeves formed of natural-coloured lisle, knitted in rather broad ribs. You can have this dress in one of a large number of delicious linen tones, but the blue-and-natural suited our eye. The price; about $40. And for a more dressed-up dress, there's a long-sleeved shirt-waist model of starched chalk-white lace net, which looks as though it would defy any and all attempts to wrinkle it. The skirt is very full, falling in unpressed pleats. The belt is a wide one of calfskin, studded with what appear to be moonstones. There's a built-in underskirt of white crêpe. Very ladylike and fresh, for around $70.

To play in, we liked Magda Polivanov's heavy muslin dress and aprons, which you can find at the Cotton Shop. In case you didn't know, Madame Polivanov has worked out all her own dyes, using American ingredients with absolutely blatant success. These she uses in her hand-blocked designs. A beach dress is printed in slate-grey and lemon on a natural background, with signs of the zodiac running around the hem. You can have it in your own sign, in any colour. It doesn't look ostentatiously like an "idea" dress, since the design melts in and out of the folds of the very wide skirt. This dress is slide-fastened all the way from its square neck to the hem. Approximately $27. And there are bright little cape-or-aprons, used as you like, for about $6. And a wonderful, reversible, collarless, full jacket, deep grey on one side, butter-yellow on the other. A wide sash comes with it; almost $20 for the two. All of these have a soft, flat, suède-like finish, a wide choice of colours, and the blessing of washability.

VOGUE STUDIOS



When we think of what we've missed by never visiting C. W. Lyon's shop till now, we are seriously peeved with ourself. It is a hive of the most interesting American works of art; so much so that we had a hard time choosing just what we would photograph for this issue. In the picture above are, left to right: A magnificent wine-and-white china plate that was one of the original service made in France for Lincoln's use at the White House; around $200. (There are other examples of presidential china here, too.) In the centre, an old Staffordshire pitcher probably made at the Shelton factory. On its front is a green wreath and the words "Free Trade and Sailors' Rights", $85 or so. At the same price is the blue-and-white Leeds plate on the right. There's an absolutely magic house from Cape Cod, carved out of whalebone, complete with a number of beautiful bone ladies standing about. We didn't dare ask the price. Perhaps you will, at 20 East Fifty-Sixth Street. (Continued on page 128)

PROTECT YOUR SKIN AGAINST

Winter Dryness

WITH BARBARA GOULD
VELVET OF ROSES
DRY SKIN CREAM

Look at its whipped-creamy texture and tea-rose tint! You can actually see the promise of loveliness it holds for your delicate complexion—as you breathe its seductive fragrance, and thrill to its sensuous touch!

Quickly—*tonight*—let Velvet of Roses protect your precious skin from harsh *winter-dryness!* Smooth it over your face and neck, where constant exposure to arid air first invites those tiny lines. The results will make you happy with refreshed loveliness . . . . Two sizes $1.00 and $1.75

Barbara Gould INC.
NEW YORK

BE CHARMING...
BE YOUTHFUL...
BE ALWAYS ADMIRED...

IN SMART, STUNNING

Heel Latch SHOES

LINDA...pleated vamp, black patent, Malibu Beige Kid, Airway Blue Calf or white high strap.

JAMAICA...frivolous step-in pump of black patent or Turftan Calf trimmed with Malibu Beige.

● Men, bless their hearts, simply *can't* keep their eyes off beautiful feet. One fleeting glance tells them your feet have eye appeal when the style you're wearing fits your personality... and your feet. Attractive, good-to-look-at Heel Latch Shoes lend a delicate air of charming shapliness to your feet. Their hidden features gently cushion your arch... keep your heel in place... definitely flatter your every step. And their styles are utterly stunning... ingeniously youthful.

FREE! Six booklets soft lipstick tissue, advance style folder and name of nearest Heel Latch dealer.

Heel Latch SHOES

ALICIA... suave, elasticized blue or black Gabardine saddle pump with Blue Jacket or Black Patent trim.

$5 to $6

SLIGHTLY HIGHER DISTANT POINTS

ROBERTS, JOHNSON & RAND
Branch of International Shoe Co.
ST. LOUIS, MO.

Star Spangled Shop-hound

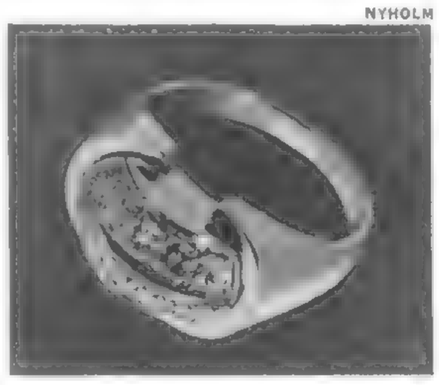
VOGUE STUDIOS

(Continued from page 126) The spring song at the left is by Rose Saphire. It's composed of soft dusty-pink straw cloth, draped up into a pointed crown, and bunched with pale pink velvet roses lined in a darker shade of pink. The brim is almost non-existent—just a sort of baby visor. The price is slightly larger; around $25, made to order. This hat indicates the romantic spirit of Miss Saphire's whole spring collection. She has taken to covering felt with sheer chiffon. One small romance is of pink felt, the crown and top of the brim covered with grey chiffon, giving a soft pigeon-feather effect. Around the crown are tiny sage-green leaves and a few miniature pink roses. You may have it with or without its grey veil, dotted with pink. Its name, in case you haven't guessed, is "Gone with the Wind." The address, 501 Madison Avenue.

Nicole de Paris, though French, has such a devoted American following that we think of her shop as one of our own native blessings. Her red, white, and blue enamelled boy and girl clips are enchanting. "Madelon" is dressed in red, "Le Poilu" in blue. Both have pearl faces and a sprinkling of coloured stones on their costumes; around $20 the pair. And there are small round golden clips like pincushions, the "pins" with rhinestone heads. These cost an approximate $20 each. Madame Nicole's heart of pearls is one of the largest hearts we've ever seen—at least on a clip. It's as big as the palm of your hand, formed of seed-pearls set on little gold spikes so that you see a dot of gold in each centre, giving the whole piece a warm look, rather puzzling from far off. At 23 East Fifty-Fifth Street.

At Nina Price's salon, 8 East Fifty-Third Street, there is a lovely spring dress-that-looks-like-a-suit. It's of soft grey-blue wool, the top made in horizontal panels, and scalloped down the front as though it were the front of a jacket. Under this is a white piqué jabot, pretending to be a shirt. For a white dream-dress, there is a sheer, sheer white wool dress with long sleeves, round neck, and a double row of square calfskin buttons, hand-stitched in white. There's a belt to match (and a bag if you care to order it) in any coloured leather you choose. Both dresses about $95 each, made to order; others in the $85 neighbourhood. Nina Price is having fun with safety-pins—necklaces and bracelets of them, strung close together so that they look like shiny spirals of metal. Good fun, and not expensive.

NYHOLM



The ring in the picture at the right is as versatile as it is handsome. You wear it on the little finger; or if you're thinking romantic thoughts about rings, you might use this as a wedding-and-engagement combination. The body of the ring is of fourteen-carat pinky gold. In the centre are ten diamonds that sparkle as one, making a most impressive glitter. Flanking the stones are two bands of white gold. All these precious ingredients add up to a perfectly darling little price; only around $150. We carried on a "Guess how much?" contest with friends, and they guessed more. Mermod-Jaccard-King, in St. Louis. (Con't on page 130)

Do they say of you....

"She's 40 and looks it"

or—"She's 40 and looks 25!"

Don't let your skin make you look older than you are . . . give it a new chance with these Milk of Magnesia creams . . . the Milk of Magnesia acts on the excess acid accumulations.

HOW to help ward off premature age signs . . . how to keep skin fresh, supple, younger-looking. Women have discovered a convincing new answer to this old question.

It's Phillips' Milk of Magnesia Creams!

How they act. You know, of course, that Milk of Magnesia helps an *internal* condition of excess gastric acidity. In somewhat the same way, these remarkable Milk of Magnesia creams act on the *external* acid accumulations on the skin.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM. Does your skin seem "acid" to you? Is it losing its firmness, its smoothness? Are blemishes developing—enlarged pores, oily shine, blackheads, or dry, scaly roughness? Help it resist these faults through the beneficial action of this Milk of Magnesia cream!

In addition to Milk of Magnesia, Phillips' Texture Cream also contains cholesterol which retains moisture and so helps to keep your skin youthfully soft, supple, pliable.

A unique foundation. And as a base for make-up, Phillips' Texture Cream is an ideal answer. Because the Milk of Magnesia *prepares* the skin—smoothing away roughness and relieving excess oiliness, your powder and rouge go on as smooth as silk and last for hours without the usual need of touching up.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM. This is a different kind of cleansing cream, too! The Milk of Magnesia not only removes surface dirt, but gets into the minute pore openings, neutralizing the excess fatty acid accumulations as it cleans. Just try it once—you'll see how different it is!

PHILLIPS' *Milk of Magnesia* CREAMS

Texture Cream • Cleansing Cream

Two sizes—**30¢ and 60¢**

there's Fashion News in U. S. WATERWEAR

No. 4063
U. S. Sea-Ray in polka dot design. Made in five colors.

Florida's biggest season in years means Florida's most resplendent fashion show in years —the fashion show that forecasts next summer's smart wardrobes. U. S. Waterwear, of course, is there with enchanting new designs.

As always, smart women are insisting on the U. S. Howland Swim Cap—the cap that really keeps the hair dry. The patented suction band keeps water out. New designs point up the wisdom of owning at least two.

Beach ensembles take on new color notes with U. S. Strollers, cool, comfortable shoes with those popular thick soles of cork and crepe. Soft, woven braids make colorful uppers. Long known for their figure-hugging flattery, U. S. Swim Suits have extra charm this year in a new material, Sea-Ray.

United States Rubber Company
1790 Broadway, New York, N.Y.

Star Spangled Shop-hound

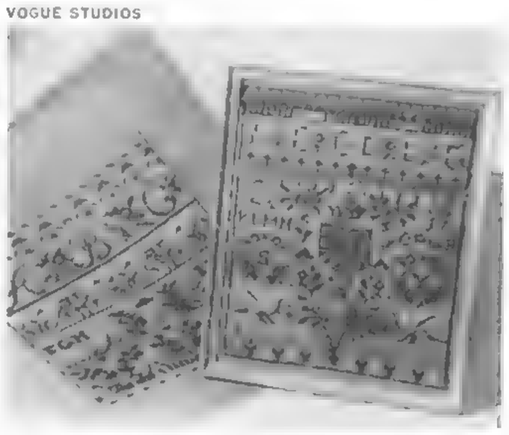
(Continued from page 128) Joseph Fram, formerly with Fortnum and Mason, has looked toward spring, and is working busily on his custom suits, which are, as usual, very good suits. One three-piece affair has a high-and-wide lapelled jacket of dull hyacinth-blue, mulberry, and white checks of thin spongy wool. There's a top-coat of the same fabric, with the same lapel treatment. The skirt is of hyacinth-coloured wool. About $135. A two-piece suit has a long, six-button jacket and a modified military collar; the skirt hangs straight, with a box-pleat in the front. The coat is of dark grey wool that resembles flannel, but has more body. The skirt is flannel-like, shadow-striped in pale and dark greys. About $75. This past year, Madame Idam has joined the establishment and is making dresses that come up to Mr. Fram's suit standards. Oh, joy, she will make muslin models of her custom clothes for the hard-to-fit. About $35 for ready-made dresses; $75 to order. At 15 East Forty-Seventh Street.

S. Semler, at 514 Madison Avenue, is a real blessing if you are detail-conscious. Aside from all the buttons, buckles, et cetera, you could want, the belt service is dearest to our heart. This shop will make belts of your own material, leather-lined, for around $1.50, or about $2.50 with leather fronts. Of their own design, there's an alligator one with a hook fastening that is concealed under a sliding buckle; approximately $4.50. For the same price, a very wide crushable baby calf belt in rosy-red.

After all the midwinter revels, you and your pet pieces of furniture are probably just ripe to hear about Reviva, the new spot remover and furniture tonic. It won't, naturally, remove deep cigarette burns and rings of long standing, but, when we tried it on a sad table of ours, it gave gratifying results, cleaning up a lot of accumulated dilapidation that has had us discouraged. It's a liquid, easy to apply; just rub, that's all. About $1 at Mrs. Mark Jackson's Studio, 25 West Fifty-First Street.

Tommi Parzinger's American-made, American-designed objects of enamel and hand-wrought silver are something for the land to be proud of. Among his most appetizing enamels is an oblong ash-tray decorated with melons; $18 or so. His small, short-handled silver mirrors are enchanting whether you look in them or at them; around $11 plain, $13 with a monogram, and $15 with a very cheerful radiating sun engraved on the back. And there's a solid-looking cigarette-box of silver, with a horse's head on the top; the box just the size of a pack of cigarettes; less than $40. And a great big silver box with a whole horse engraved on it, curly-maned and tasseled, for about $130. This only scratches the surface, at 54 East Fifty-Seventh Street.

VOGUE STUDIOS



If there is anything more native to us than an old-fashioned sampler, it is the name Hiawatha, so, seething with patriotism, we have found you these two samplers made by the Hiawatha needle-point people. The one at the left costs around $5, and the right one about $4.50. Both of them are already partly worked out for you, in pale beige and rosy shades that will go nicely with whatever background you wish to use. We recommend them, with the warning that every man you know will probably try to sneak them away and put in a few stitches of his own on the sly. But be selfish; refer them to Alice Maynard, 558 Madison Avenue.

WHITNEY MUSEUM

(Continued from page 94) of showmanship, dramatic, smashing, and sometimes a little too dramatic. Its showmanship is rather like that of Billy Rose. Far less dramatic, but usually equally good is the showmanship of the Metropolitan. Compared to the shenanigans of some museums, the Whitney, which has less showmanship than either of its two colleagues, goes along in a rather charming, fuddy-duddy way.

At a luncheon last September to celebrate the opening of four new galleries at the Whitney Museum, dozens of important museum heads, artists, critics, all rose to praise the Museum. Those praises were the result of thirty-two years of work, during which Mrs. Harry Payne Whitney and Mrs. Force worried American art as though it were a bone. They helped bring it out into the open, showed it around to bored company. For before the Whitney-Force pressure tactics, the status of American painting and sculpture was deplorable. Most of the dealers, collectors, museums had little knowledge or desire to know about American artists, with the exception of a carefully culled few. The wide sweep of American painters, all of them grousing, had no prestige, no place in the hot buying sun.

AMERICAN ART BOOMING

But now, American art is in a happy nationalistic mood, booming into one of the country's major industries. Collectors—Stephen C. Clark, Mrs. John D. Rockefeller, Duncan Phillips, and dozens of others—are buying. The Fifty-Seventh Street dealers all have long lists of Americans; art books specialize in reproductions of Americans; schoolchildren know about Grant Wood, and John Steuart Curry, and Thomas Benton; and more than a thousand spectators visit the Whitney Museum every Sunday afternoon.

But before all this happened, there were Mrs. Whitney and Mrs. Force, the centres of innumerable squabbles—just as they are now. For artists are a bickering race. They love the oppressed, as long as the oppressed are poor. But when an artist begins to eat regularly, they feel that he has sold himself out. As soon as a painting is owned by a museum, it is automatically a little less good than it was in the artist's studio. No one knows why this is. They also never believe that a director really knows what art is about. A distinguished painter once rebuked Mrs. Force by saying plaintively, "You don't know how hard it is to paint three lemons on a plate." Those who now dislike the Museum and its management say that it is too pretty, and feminine, and manicured; that it is too biased; that the Museum does not have the same old rebellious spirit, the same energy in keeping up with new young work; that what American art needs now is the Mrs. Force of thirty-two years ago.

Thirty-two years ago, Greenwich Village was lovely and earnest and gay, and the great names of American painting were starving picturesquely, getting evicted, having babies without money to pay a doctor, and painting canvases that nobody would look at except the artists across the hall. Then in 1908, Mrs. Whitney decided to open a gallery to show the work of young, unknown artists. It was difficult because of her unfortunate drawback. She was rich. Every one thought that the gallery would last a few months; that it was just a fad—as though Mrs. Whitney were playing, in a society tableau, the rather adorable, but sickening rôle of Lady Bountiful to American art.

To offset that, Mrs. Whitney put Juliana Force, her secretary, in charge. Up to that moment, Mrs. Force had had no experience, no training, no Fogg Museum coaching, nothing more than some conversational sallies with artists, to prepare her for gallery running. She was just a pleasant girl who had been born some twenty years previously in Bucks County, Pennsylvania. Most of her childhood had been spent with malaria and books; about the only art, in the formal sense, that she saw was her father's collection of steel engravings. Instead of going off to Wellesley College, as she planned at eighteen or so, she taught English in a small New England private school, and finally became secretary to Mrs. Whitney, then just finishing up a novel. Fairly soon, Mrs. Whitney veered to sculpture and left the manuscript to Mrs. Force for editing. Since those days, Mrs. Force has never worked for any one but Mrs. Whitney, whose studio was in a remodeled stable in the back of a building on Eighth Street in the Village.

WHITNEY GALLERY—1908

In that building were the new galleries, with its two beautiful rooms, with old French furniture, and walls hung with Italian red velvet. Late in the afternoons, the artists used to gather in Mrs. Force's cluttered, amusing office, which held the beginnings of her innumerable collections. There she poured tea for the men the gallery was exhibiting: Sloan, Henri, Glackens, Speicher, Bellows, Weir, Jo Davidson, James Frasier, Ernest Lawson, Luks, Paul Manship, and Hassam, always violently shouting down European art. Most of the artists lived around there and were nice to her. They educated her, as she says, without her knowing it, educated her until she adopted both their ideals and their enthusiasms. Later she used to say, "I didn't learn anything, but I just grew more and more astonished." She had, and still has, a high absorption point.

While she liked the artists, they liked her even more. They loved her acerbic wit, her gaiety, her thoroughly independent mind, her courage. They liked her style, her authority, her long thin face, her pale grey-blue eyes, her heavy gold hair, always seeming to weigh her down, always eminently paintable and sculpturable. In time, Lachaise did a head of her; Yeats, the father of the poet, sketched her; Peggy Bacon caricatured her; and John Sloan painted her.

The studio gallery was so successful that, in 1914, it was moved to the parlour floor of a brownstone house on Fourth Street. But now it was called the Whitney Studio Club, and had small dues and large shows for members. It also showed Americans and foreigners (Continued on page 132)

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WHITNEY MUSEUM

(Continued from page 131) together. Against its pale grey walls were shown Kuniyoshi, Lauren, Calder, Brook, Carroll, Bouché, Marsh, Fiene, and dozens of others. There Edward Hopper had his first show; there Henry Schnakenberg. The dealers, who were somewhat less astute than now, used to come down to the Club. When they found little red stars, signifying that the paintings were sold, they were eager to take on these new artists. But the dealers did not know that sometimes Mrs. Force stuck on those stars when there were no buyers, encouraging herself in the deceit with the notion that she could always buy the painting herself. But she had one rule: no amateurs, either poor or rich.

That brownstone house was infernally busy. The Club group were the leading convivialists of the Village, and they were always in trouble. Mrs. Force, who always liked artists better than any other kind of people, flitted in and out, climbing five flights of stairs to see a new mural, stopping in at a sculptor's, rushing back to dress for the opera, always linking the uptown social world of Mrs. Whitney with artists. The great Armory show of 1913 had stimulated interest in modern painting, but the interest had not yet reached American painters, who ran around yearning for a little affection. That affection Mrs. Whitney and Mrs. Force gave.

SUBSIDY HOUSE

Finally, by 1928, the Club had a membership of four hundred, and an enormous waiting list. It was disbanded, and in its stead came the Whitney Galleries, at 14 West Eighth Street. All through these years, Mrs. Force had been a one-woman subsidy source—selecting, buying, and paying out with Mrs. Whitney's funds. Her policy was definite. She bought only pictures or sculpture that she believed were good. She never played safe, nor did she buy out of charity. The fact that the artist needed rent money, had to send his children to schools, or his wife to the hospital (artists' wives need a lot of hospitalization) never influenced Mrs. Force's judgment on picture purchase. If the artist's work, however, could not be bought, Mrs. Force either lent or gave him money; but she never bought a painting as disguised charity. In this way, the gallery accumulated some five hundred pictures, sent artists abroad, gave some of them (notably John Steuart Curry) a working allowance of some fifty dollars a month for two years, and became one of the notable catalytic influences on American painting.

At this point, Mrs. Whitney and Mrs. Force decided to stop. Mrs. Whitney was to continue her sculpture, and Mrs. Force was to retire to her Bucks County farm to write, which she had planned to do before Mrs. Whitney had diverted her into being a gallery director, mother confessor to artists, and Eighth Street paymaster. Buoyed up by this sudden release, the two women went over their pictures. Out of five hundred, they selected three hundred painted by practically every important American artist since 1910.

This collection they decided to offer to a big up-town museum, along with enough money to build a contemporary wing, as well as funds for the further purchase of American paintings. With this plan in mind, Mrs. Force went to the head of the important museum. Tentatively she mentioned the collection, but held back the information about the wing. Tactfully, the director rejected the offer, saying, "My dear child, we don't want any more Americans, we have a cellarful." As Mrs. Force left, with the wing still unmentioned, he said, "And give my love to Gertrude." By this time, Mrs. Force was in a fury. She jumped into a taxi, her pale eyes mad as a hornet's nest, and said to herself, "We'll build our own museum."

UNWANTED, UNPRECEDENTED

The Museum was started with the theory that it should not be an institution. Nobody's advice was asked. It would have no juries, give no prizes. There was to be no one in control except Mrs. Whitney and Mrs. Force. It would have its own building, and it would open, as it did in November, 1931, with its own collection, the three hundred refused paintings. Thus began a pioneer institution that was, and in some ways still is, unpopular, unwanted, and unprecedented.

Every exhibit in New York is seen either by Mrs. Force or her staff, who give her memos. If the memo on a particular artist is particularly damning, Mrs. Force herself goes to see if the staff member was right. Four times a year, the Museum in addition has viewings, when it will look at any one's work. Mrs. Force and her curators then look at five examples, but no more, of a man's work, and make notations: (A) invite, (B) possibility, (C) ask to submit work again, and (D) never want to see again. At viewings, no criticisms are made, no purchases.

In buying pictures or sculpture, Mrs. Force consults no one but herself. Rather aloof from the dealers, she rarely goes to their cocktail parties. She will not respond to pressure, letters, and, above all, she can not be sold a picture. She discovers, and she buys, minus all salesmanship. There is no politic palaver about consulting a committee or her trustees—who are Mrs. Gertrude Vanderbilt Whitney, Cornelius Vanderbilt Whitney, Mrs. G. Macculloch Miller, and Frank Crocker, the lawyer who handles the Museum's legal affairs.

In fact, there is a deliberate policy of separating Mrs. Whitney from the Museum management. Mrs. Whitney is "interested, aware," but never interferes. Her studio in the rear of the Museum, connected by a long umbilical stairway to Mrs. Force's office, is the studio of Gertrude Vanderbilt Whitney, sculptor. In spite of her donations, and the rumours that have been spread to the effect that the Museum has many examples of her work, there are, in fact, only two examples to be seen: one a fountain, a replica of the original Arlington Fountain in Washington, used as *décor* in the Museum entrance, and a small statue, "Chinoisie," set off against pink striped paper, in one of the back halls.

WHITNEY MUSEUM

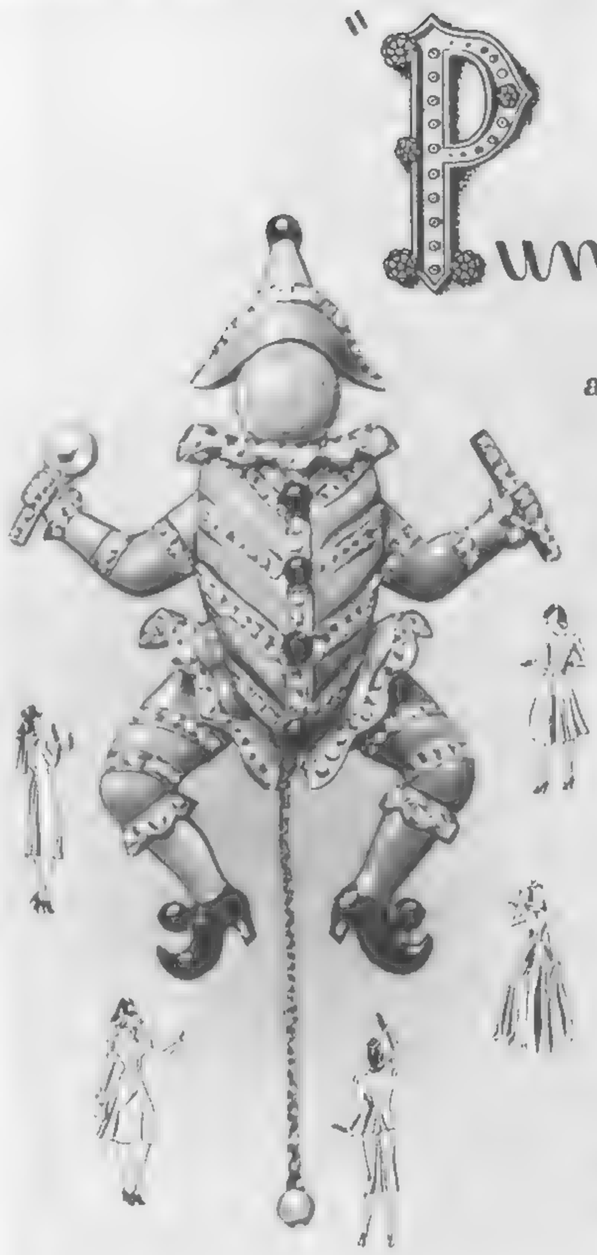
To add to the charm and the prestige of the Museum, Mrs. Force gives famous parties in her subtly-contrived duplex apartment over the Museum itself. Her rooms have a superb lived-in appearance, with nothing cold or impersonal, but all witty, and gay and charming. There can be seen her implacable, exact skill in putting beautiful things together—there she has her Victorian, American, and English furniture, the remnants of her collections mixed together like a magnificent sauce.

For Mrs. Force has the collecting instinct of an ant. In her time, she has collected American provincial paintings, alabaster ornaments, wax flowers, München china, American eagles, pressed glass, carved Nubians (there are ten left in her drawing-room), and Shaker furniture, which she later sold to Mrs. John D. Rockefeller. In her apartment now, she has a small, dark red room specially built to house her collection of glass and china.

This passion of hers for accumulation even went as far as houses. For she owned at one time two homes, in addition to her New York apartment; one in Bucks County, Pennsylvania, and the other in Buckinghamshire, eight miles from Oxford, in England. That English house of hers, called "Cobweb," was a charmer, with silvery-grey thatched roof, jasmine, white lilacs, pink May-trees, lemon laburnums, and larkspur as high as the wall. It was a spot of contentment.

But her Pennsylvania Dutch house at Holicong was extroverted, and extravagantly gay, exciting, and made her guests feel as though they were infused with some electric elixir. The greystone farmhouse, which dated back to William Penn, was the gift of her husband, Dr. Force. It had a pink addition, great flowered carpets, early American portraits, iron dogs, daffodils growing wild in the grass, and, on the croquet-grounds, a painted sleigh, drawn by a dappled grey wooden horse, bought from a harness maker.

Until she sold Holicong to George S. Kaufman, she used to go there every Friday to refresh herself for the next week's turmoil. But of all the combats that she fought, none ever was as violent as her session with the New York Public Works Administration during the winter of 1933. When she was appointed Chairman of the artists' project, she asked only two questions: "Have I sole power to select the artists and give them work?" and "Do I understand correctly that this is an emergency project?" By the time that she had given the artists work, but not relief, aided by an imposing volunteer advisory committee of artists and museum directors, some of the artists who had been refused assignments, were up in arms. They bombarded the Museum. They marched two hundred strong around Washington Square carrying banners announcing, in bold letters: "Force Says Let Them Starve!" Caricatured, libelled, persecuted, she stuck it out, with her invincible strength, that strength which has helped push American painters into almost impregnable prestige.



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SOUTH AMERICA RIGHT NOW

(Continued from page 68) urgent problem still confronts the far-flung ingredients of the United States of Brazil.

But at the moment, the south was in command, and the dapper figure of Getulio Vargas held the vast complex of Brazil in a determined grasp. Southern Brazil had more than its fair share of German population, much of which had chosen to remain obstinately German in its Brazilian surroundings. But Getulio Vargas made it plain to the slowest German comprehension in Blumenau that Brazilian citizens must owe an undivided allegiance to Brazil and that, if they had a taste for authority, they would have to be satisfied with his. That was, perhaps, the earliest and most conspicuous failure of Teutonic blandishments on the whole continent.

LA PATRIA ARGENTINA

The same phenomenon was visible away to the south, where ocean steamers slid sedately up the River Plate to the trim water-front of Buenos Aires, and Argentina faced a problem of the same order. In the vast spaces of that ordered country, successive groups of level-headed men with Spanish names and broad notions about independence had made a nation out of the stiff colonists who broke the Spanish yoke, supplemented by ensuing waves of immigration from the Basque lands and Galicia (Spain's, not Poland's) and Italy and Scotland, Ireland, Wales, and England—including those serviceable pounds sterling that built the railroads in a vast network crisscrossing the enormous levels of the Pampa.

In the outcome, a nation had emerged with a solid faith in *la Patria Argentina*, in the urban preeminence of Buenos Aires, and in the blue and white that waves above the endless acres of its cattle ranches and the freezing-plants, the sheep-runs and the wheat-fields, the sugar country of the warmer north, and all the varied climates, cultivation, manufactures, and activities of which the country is made up.

Argentina was quite conscious of her ability to stand on her own feet, and a trifle restless when assured, however kindly, of anybody else's willingness to see that she was not molested. For nobody had ventured to molest her since she put down the neighbour-menace of imperially-minded Francisco Solano Lopez in Paraguay seventy years before; and she reacted sharply to a hint that German-Argentines were beckoning to hungry Nazis overseas and indicating that the fruit-country and sheep-runs of Patagonia might form a comforting addition to German *Lebensraum*. Argentina felt no doubts of Argentine capacity to build a future without external aid of this uncongenial character; and one more caveman's wooing in the Nordic manner had started a Latin beauty into frank hostility.

Modern Argentina might, indeed, have quoted Cavour's Italy and said, with a slight adaptation, "*Argentina fara da se.*" For independence had been her leading purpose, when San Martín led the Army of the Andes out of Mendoza (where the vineyards are to-day) and over the incredible declivities of the Cordillera to drive the Spaniard out of Chile and out of half Peru as well. And independence remains her watchword still. So the German would have to find his *Lebensraum*, so far as Argentina was concerned, elsewhere. All races had been welcome in the great cultivable wedge of the Republic's vast territory—so long as they were willing to remember where they were, to become good *Criollos*, and obey the law. Argentine intelligence had raised a modern commonwealth upon that basis; and Argentine self-respect was far too strong for it to be disturbed by any brayings from abroad.

URUGUAY—REPUBLICA ORIENTAL

Across the River Plate, on the flat northern bank of that broad yellow estuary, the lights of Montevideo showed another, and no less modern, state. For Uruguay is nothing if not up to date. Carved by its own enterprise (and Artigas' courage) from territory that might have fallen to Brazil or Argentina, the *Republica Oriental* reposes calmly on its people's will and the solid underpinning of its agriculture.

Hudson's *Purple Land* is not, perhaps, so purple as it was. And the fairy Rima, of *Green Mansions*, scarcely seems to lurk among its trees to-day. But a sober and determined democracy solves its own problems in strict accordance with its tastes and wishes, markets its steady produce, and watches the big steamers as they go down the River Plate to walk the seaways of the world, towards the distant gates of Europe, or to creep south towards the Forties, past Bahia Blanca and the chilly coast of Patagonia, to round the Horn or nose their way under the sheer glaciers of Magellan Straits to the cold thunders of the South Pacific.

GATEWAY TO CHILE

Beyond the Horn, beyond the Andes, Chile faced the sunset with its elongated strip of territory wrested by Valdivia's men from the hard grasp of Araucanians, those broad-faced and smiling Indians whom travellers from Argentina find along the road that winds down from the tall shoulder of the triple Tronador to the perfection of the Lakes.

There can surely be no nobler gateway to any country in the world than the southern route from Argentina into Chile—first the wooded reaches of Nahuel Huapi; then a rounded sheet of jade, framed in mountains and mapped by the chilly name of Laguna Frias; followed by the long, winding drop into the valley, down the steep slant of the Perez Rosales Pass, shadowed by enormous trees and the ghosts of trees that haunt the Andine forest.

After that descent, lake-scenery soars to perfection on the icy water of Todos os Santos, dyed malachite under an empty sky of blue and guarded by two mountains of the noblest pedigree—a Matterhorn transplanted by some miracle from Zermatt to the Andes; and the smooth symmetry of another Fujiyama, where a gently smoking Chilean volcano wears the deep white collar

SOUTH AMERICA RIGHT NOW

of its snow-crest against the pale Antarctic sky, and the black lava of its lower slopes runs out into the green of rain-fed forests. When you enter Chile beneath Punteagudo and Osorno, then you have surely passed the noblest mountain gateway in the world.

Guarded by the long rampart of the Cordillera and the Pacific distances, the Chileans surveyed a world that seemed a long way off and wondered how their lives would be affected by its latest vagaries. Was nitrate wanted now? Would a world at war increase its appetite for copper? These had been the bases of prosperity for Chile. Yet there was little they could do in Santiago to improve their prospects. Those must depend on happenings and buyers overseas; and Valparaiso, comfortably set beneath its folded hills and calm in its pride as one of Whistler's birthplaces, seemed very far from the crowded centres of mankind. Its piled houses and steep alleys waited for the markets to improve; and on the rocky points beside its blue, deep-water bays, pelicans in scores inspected their plumage with grave detachment.

For there are three Chiles, although the map (which knows only the boundaries of politics) does not show more than one: the rainy forests of the Antarctic south; the farming country of the centre, which looks so European until your eye is caught by the faces of the passing horsemen in their *ponchos* and their enormous spurs; and the bleak horror of the parched and desert north, where mountain-tops, ruled to a level brown, survey the blue Pacific, and the long, dun Atacama foreshore, backed by the big discoloured hills, splashed red and brown with minerals, runs out to meet the tides—Sahara by the sea, North Africa without its palms and camels.

Mile after mile it stretches northwards, until it meets Peru beyond the white-splashed mountain of Arica, where a despairing horseman once cheated the pursuing Chileans as Metius Curtius cheated the Roman doom, and seabirds wheel all day in endless chains, dissolving and assembling on the bright Pacific sky.

INCA LAND

Peru begins, a slow procession of dun coast-line and whitened, rocky islands, until the headland of Paracas, where the mummies sat crouched in the variegated splendour of their shawls, breaks the monotony. Across the bay, the little port of Pisco (where San Martín put his men ashore when he sailed to liberate Peru under the watching guns of Cochrane's English gallantry—still unforgotten by Peruvians) halts coastwise shipping; and a great highway runs through Afghan-looking hills and past the strange step-pyramid of Pachacamac to Lima, welcoming and white under the dim Peruvian sky.

A capital of dignified modernity unites Peru's unfolding future with the endless vista of her past. Almost unique among the capitals of South America to-day, Lima appears to face her future without turning an indifferent back upon her past. The shadows of the long Peruvian achievement—pre-Inca, Inca, and Conquistador—come crowding; and the new Peru stands confidently in line to build the next stage of her endless evolution. It is built, like the great walls of Cuzco, of gigantic elements—the High Andes scrawled in enormous zigzags on the sky, the long Pacific shore, and the quiet wealth of inland valleys.

And the builders are no less diverse. For Peru is an epitome of the American complex—immigrants from everywhere upon a crowded background of original Americans. The daughters of the Paracas weavers, of the potters whose incomparable fingers shaped the classical perfection of pre-Inca pottery, are still there to-day, padding silently down the dusty roads, jogging along on horseback, with their long black hair spreading beneath their shady hats, or smiling from the shade of little houses at their successors in the land Pizarro found.

Peru has worn many shapes since the first convulsions of her immense geology folded the mountains and started the rich chemistry of which her minerals were born. The rigid Inca, with his dull, geometric pottery and the excessive, almost Nazi discipline of his socialized community, had replaced gentler predecessors with far better taste; and soon afterwards the eager Spaniard had no less brutally displaced the Inca.

But Peru seems to survive them all, with something of the gift of China for surviving all its conquerors. Each conqueror, indeed, has brought his contribution to the slow building of Peru. The colonial Spaniard left behind a noble legacy of grace, of which the Perichole's suburban *nid d'amour*—the curved rococo balconies and the impertinence of eighteenth-century gardening confronting a grim mountainside—is a delicious evidence. To-day the Spaniard has matured to independence and is a Peruvian; and his hands control the destiny of a queer, diversified, and fascinating nation.

COMPLETING THE CIRCUIT

The circuit of a continent goes on, as the brown, Egyptian scarps of the Peruvian coast are left behind and Ecuador succeeds. At the gates of Guayaquil the steamy levels of the Guayas River slide like oil through a green jungle, watched incuriously by little huts on stilts and by the unseen loom of Chimborazo fifty miles away. Northward again, the mountain masses of Colombia shoulder up into the sky, carrying the destiny of a republic that faces on both oceans. For its Pacific and Atlantic foreshores complete the circuit of a vast continent.

So South America, from the Horn to Buenaventura, lay facing the oncoming prospect of 1940. Once ascribed to Spain and Portugal by a line ruled on a map by a Pope's hand, the vast expanse was now the mistress of its own destiny. The march of liberty across the world has altered its allegiance; and South America—a vast diversity of splendid territories and exciting politics, trade, agriculture, tunes, arts, rivalries, and friendships—now owes loyalty to no one but itself, or rather to the diverse interests of each one among its component states.

Spring in America

Fresh young ingenious little suits by KLAFTER & SOBEL

Crepe Melanie by STEHLI woven with Celanese Rayon Yarn*

Above: A waist-sculpting long coat in sheer crepe - delicate handmade neckwear on matching dress beneath. Under 30.00

Right: Sheer crepe bolero suit spiked with crisp white pique. Under 25.00

Mansfield FASHIONS

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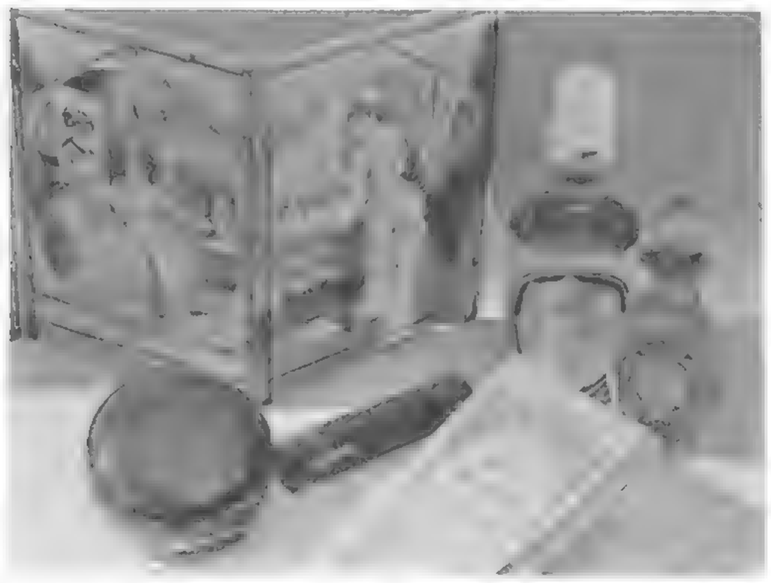
Klafter and Sobel

318 West Adams · Chicago

RE-DISCOVERIES IN BEAUTY



Here are a few beauty items from one of America's oldest cosmetic firms. Perhaps you'll recognize the Tourist Soap or the famous Palmer's Toilet Water and Stick Pomatum, products of a firm that is "going on ninety-four"

"I WAS lost to society, but thou, precious balm, hath reclaimed me." So says the elegant lady of the oversized sash in the picture above, in a kind of desperate appreciation. It's rather fun to speculate on what incident, what soul-satisfying tribute, caused this lady to realize that she was a belle and not a blight. A supper invitation from a superlatively eligible young man? An invitation to the Saint Cecilia Ball? A series of pleading partners for the schottische? At any rate, the lotion of which she chants is Palmer's Lotion, one of the very earliest American cosmetics, and one which is to this day a favourite in an extraordinary number of bath-room cabinets. Even at the time the lady in question was panting her mellifluous thanks (circa 1880), the firm of Solon Palmer had been an old, established firm for thirty-five years.

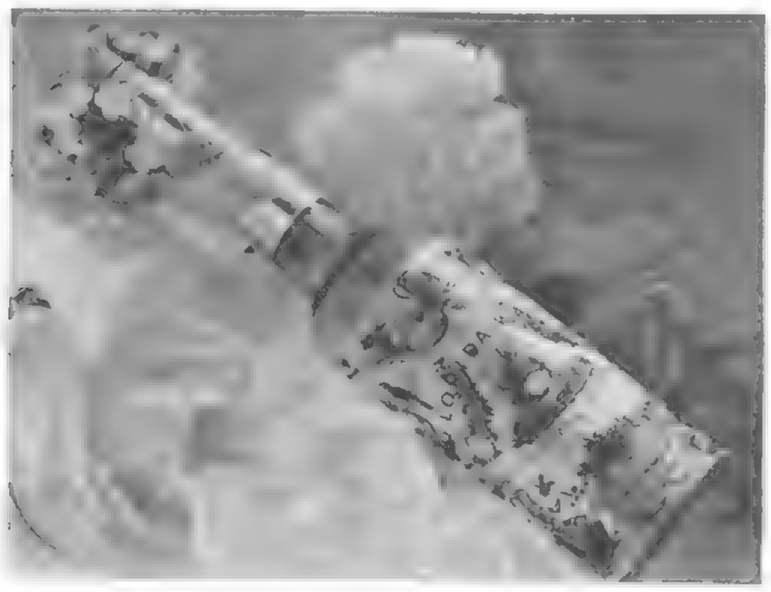
Especially as this is an Americana issue, it gives us pleasure to follow the course of a time-tested Yankee firm that grew as the nation grew and changed in compliance to the very forces that changed the country itself. Started in 1847 by Mr. Solon Palmer of Cincinnati, the firm continues to-day in the 1879 building by the Brooklyn Bridge, under the direction of the third and fourth generation Palmers.

Below we show you a record of Mr. Palmer's brave venture into business, two years before the 1849 Gold-Rush to California. The capital involved would horrify a financier of to-day (even though two coins jingle lonesomely in his own pocket). But the first day's sales were heartening. Two sachets and a bottle of toilet-water, with the "tolerable" intake of $3. In less than a year, the firm prospered to such an extent that it was able to hire a helper at $3 a week. The next year brought the gold-rush, and, from the window of his shop in Cincinnati, Mr. Palmer must have left his mortar and pestle to watch the swaying, lumbering wagons start off on their desperately optimistic venture....must, we are sure, have sold a last bottle of carnation or violet scent to some firm-

VOGUE STUDIOS

Above, you see the original Lotion bottle and the old-fashioned ledger in which Solon Palmer inscribed the results of his first day in business. There's a nostalgic urge to read between the lines of this neatly-penned record

RE-DISCOVERIES IN BEAUTY



Here is a fragrance that has trickled down the American distaff side from 1808. The rumour is (and we choose to believe it) that the lovely label on the bottle above was the work of Gerald de Maurier. See text below

chinned woman who, in her secret heart, doubted her husband's dream. Perhaps he, too, felt the contagious urge to shut up shop and chance it with the Eldorado Boys. However, as he had recently bought from a physician the formula for Palmer's Lotion and as business was "passable," he stayed.

Not long after came the Civil War. Prices went soaring, buying and selling were erratic, the high river waters of 'Sixty-Four held up deliveries for an unconscionable time. But cosmetics and perfume had, by then become firmly entrenched in the American mode of living as "necessities." Palmer's "Frangipanni" was the popular scent of the 'Sixties, but "Upper Ten" was the perfume of "the swells." Hair preparations were much in use among the men. Bear Oil Pomade and Beef Marrow were oil to pour on the troubled waves of carefully tended sideburns and whiskers and to make possible the fabulously neat centre parts.

Just as Solon Palmer was recuperating from the War Between the States came 1870—the Franco-Prussian War, which, even in distant America, set prices sky-rocketing. But lotions, creams, and powders continued to sell (especially Mr. Palmer's), and, as an added inducement, with every bottle of the Lotion, the customer was presented (gratis) with Palmer's Manual of Caged Birds, and later, a Pocket-Guide and Calls for Square Dances.

To-day, the house of Palmer, having served the American public through all its cosmetic idiosyncrasies, having produced for them (because they wanted it) a perfume called "Darling Kisses" and Genuine Bear Pomatum, is still abreast of the times with their new perfume, "Dress Parade." But one grows a bit nostalgic to see the sleek, chunky, modern bottles shouldering out the old familiar packages. But for all their current dress, the house of Solon Palmer keeps its formulas rigidly unchanged, and has retained its 1879 site under that "wonder of the world," the Brooklyn Bridge. From their shop, the Palmers undoubtedly had a splendid view of Mr. Brody's spectacular leap, and surely a bottle or two of "Curio" or "Ariston" shattered in the excitement.

Another item of American nostalgia is Lanman and Kemp-Barclay's "Florida Water." Presented to the gay, fashionable world of New York in 1808, it has continued its sweet, untroubled way for one hundred and thirty-two years. It was used lavishly by the powdered belles, and the velvet-coated gentlemen who were soon to don uniforms to fight the War of 1812. It emanated from the lace fans that tapped for emphasis or coquetry on Georgian tables. Swaggering slavers used it to scent their piratical beards; lonely ladies who followed their husbands into the wilds of Illinois sniffed at the fragrance and recalled home and a dearer, gentler life. The hoop-skirts and basque bodices of the Civil War gave off its delicate, pungent aroma. It breathed sweetly from the extravagant pompadours of the girls who kissed the boys good-bye for the Spanish-American War. And somehow, its sweet sincerity even managed to withstand the rush of hothouse, Oriental perfumes that fogged the air of the 1920's.

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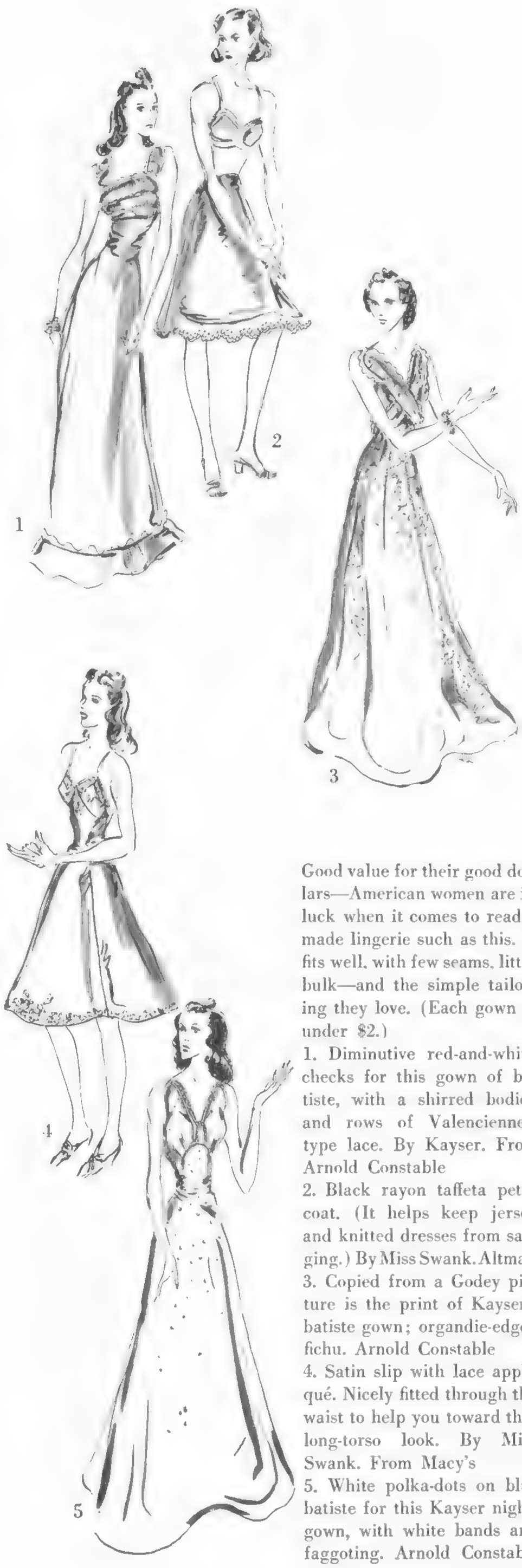
DOMESTIC VARIETIES



Good value for their good dollars—American women are in luck when it comes to ready-made lingerie such as this. It fits well, with few seams, little bulk—and the simple tailoring they love. (Each gown is under $2.)

1. Diminutive red-and-white checks for this gown of batiste, with a shirred bodice and rows of Valenciennes-type lace. By Kayser. From Arnold Constable
2. Black rayon taffeta petticoat. (It helps keep jersey and knitted dresses from sagging.) By Miss Swank. Altman
3. Copied from a Godey picture is the print of Kayser's batiste gown; organdie-edged fichu. Arnold Constable
4. Satin slip with lace appliqué. Nicely fitted through the waist to help you toward that long-torso look. By Miss Swank. From Macy's
5. White polka-dots on blue batiste for this Kayser nightgown, with white bands and faggoting. Arnold Constable

COLLECTOR'S ITEM

(Continued from page 98) since the days of the Creole barrel-houses and honky-tonks. Bechet's Blue Note record of "Summertime," with the Port of Harlem Jazz Men, is a particularly fine bit of clarinet obbligato.

Collecting and playing hot records, for many enthusiasts, is only the beginning; their chief joy is derived from discussing the personnel of the obscure bands who made the original recordings. In 1933 the Commodore Music Shop, which records special disks of its own with small New Orleans or Chicago-style bands, started to list the names of the individual musicians on the label, and this guide for the collector is now fairly common. But the older hot records have no such identification, and endless arguments rage around them. (A bitter controversy involves the unknown clarinet in the Halfway House Orchestra's record of "Maple Leaf Rag.")

One critic who can name the personnel of a band simply by listening to a record is Charles Delaunay, the young French artist, who wrote *Hot Discography*, a text-book crammed with facts about hot musicians. Delaunay can listen to a long series of old recordings and name ninety per cent. of the instrumentalists in them correctly, even in cases where the musicians themselves had forgotten that they ever made the record. Beginners in the field usually confine themselves to speculation about the make-up of Benny Goodman's or Louis Armstrong's band in some early recording, since the personnel of both the Goodman and Armstrong groups has changed frequently. Armstrong's records, like Picasso's paintings, are now divided into periods—the most popular seems to be the "Old Louie" period, when the labels read "Louis Armstrong and his Sebastian New Cotton Club Orchestra." Louis' voice then was at its huskiest and most mellow.

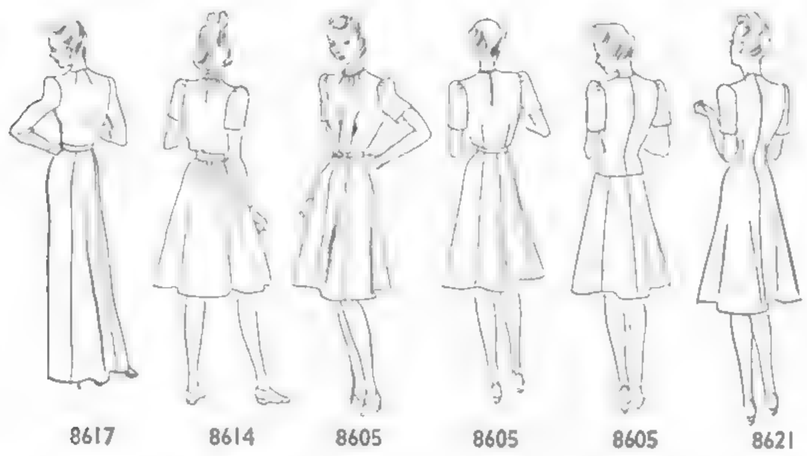
A collector who wasn't satisfied with buying records and discussing band personnels far into the night was Dan Qualey, an intense young man with a crew hair-cut. Qualey was, until recently, a waiter in a bar on West Forty-Fifth Street, where he somehow managed to accumulate a rounded collection of boogie-woogie records.

Some of the melodies Qualey liked had never been recorded, and, in spite of the fact that he had practically no money, he decided to make the disks himself. He rented a studio, wangled some recording equipment, and enlisted the services of Pete Johnson (a distinguished exponent of the boogie-woogie technique). Pete recorded four tunes, including "Buss Robinson Blues" and "B. and O. Blues," a gentle, nostalgic set of boogie-woogies. Qualey had several hundred copies made of each disk, called them Solo Art Records, and persuaded a few retail shops to display them. The sales of the first set, at a dollar a record, enabled Qualey to record four "sides" of solos by Ammons, another famous boogie-woogie pianist.

There are several other small companies issuing original recordings at a dollar apiece. None of them reaps enormous profits—since material and studio rental are a considerable expense, and musicians must be paid the union scale price of sixty dollars for four sides—but none of them seems to care. The Blue Note Company has issued records that are among the finest hot improvisations. (Notable examples are the records by the Port of Harlem Jazz Men, with Frankie Newton's trumpet, Teddy Bunn's guitar, and J. C. Higgenbotham's trombone.)

American schools and colleges are probably the largest hatcheries of hot collectors, but there are also groups of devotees in England, France, and the Scandinavian countries. A few days before the outbreak of the present war, the two French authorities, Delaunay and Hugues Panassié, buried their most precious hot records underground where they would be safe from bombs. Which brings us, somewhat circuitously, back to the squirrels.

DESIGNS FOR DRESSMAKING



These are other views of the Vogue Designs for Dressmaking shown on page 113—with the new fabrics you might use for them. For No. 8617—Foreman's navy-blue and white silk crêpe; from Wanamaker. For No. 8614—Ameritex's grey-and-white spun rayon. For No. 8605—green-and-white printed rayon surah; Altman. For No. 8621—sheer navy-blue silk crêpe; Altman. Designed for sizes: 8614 and 8621, in 12 to 20, 30 to 38; 8605, 8617, in 12 to 20, 30 to 40

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 152.

GOURMET'S TIME-TABLE

By William B. Powell

AMERICANS have always been a migratory race—on the move at all seasons of the year...perhaps for just a week-end in the country, perhaps on a world cruise. Now, of course, we'll be travelling more than ever in our own country. So we should be doubly grateful for the fact that our modern trains—in service, cuisine, and the indefinable something we call atmosphere—are unsurpassed, even by such famous carriers of the Continent as were the London-Paris *Golden Arrow* and the Riviera's *Blue Train*. In the last few years especially, the dining-car facilities of our railroads have been enormously improved.

On the New York Central's *Twentieth Century* and some of the Union Pacific's trains, you telephone from your own car to the maître d'hôtel (and those suave heads of our new diners really deserve that title rather than "steward") to find out the *plats du jour*. If none are to your liking, you can order something special. Then you reserve your table and specify the time you'll have dinner. Meanwhile, your party meets for cocktails in the club car and bar adjoining the diner, and, when the time arrives, an attendant announces "dinner is served." A far cry from the days when we had to stand and sway for hours, waiting our turn for a seat in a smoke-filled drab-looking dining-car!

GOURMETS' FAVOURITES

Menus, as well as service, have improved remarkably. While it's true that many travellers still stick to their old loves—standbys such as club sandwiches, chops and steaks, ham and eggs, and baked beans—you hear some of our greatest gourmets regaling their friends about pet items they always order on certain dining-cars. Herbert Bayard Swope claims the salad dressing on the Pennsylvania is the perfect mixture. Mrs. Cole Porter, on her treks to and from the Coast, has two great favourites: the famed baked potato of the North Western and the fresh brook-trout which the Union Pacific takes on in the Rockies. Lucius Beebe, that hound for food as well as locomotives, sings the praises of the fresh mountain-trout on the Denver and Rio Grande's *Panoramic;* the chicken stew with Southern dumplings on the Wabash's *Banner Blue;* the T-bone steaks on the Missouri Pacific's *Sunshine Special;* and the wonderful fresh figs on the Southern Pacific's *Golden Gate*. Postmaster Farley was so enthusiastic about the Southern Pacific's apple-pie that he brought the recipe to Mrs. Farley, so that she could instruct her cook how to make it. And whether she's in New York or on safari, Mrs. Martin Johnson has her chef use a recipe for mock turtle soup, which she obtained from the New York Central.

Of our Eastern roads, one which early built up a reputation for good food was the Baltimore and Ohio. Today, dinners on the Baltimore and Ohio average around $1.25. One of the most popular specialties of the road is stuffed eggs, made as directed by Queen Marie of Roumania when she travelled on this line. The idea sounds a bit alarming—the yolks of hard-boiled eggs are mixed with currant jelly—but it's a B. and O. hit. Then there is the terrapin cooked as President McKinley liked it. And cherry-pie as ordered by President Hoover. Other favourites include Imperial crab, peach fritters with brandy sauce, spiced watermelon rind, blueberry muffins, and black raspberry ice-cream.

Looking over some other old dining-car menus, I was particularly interested in one which the Lehigh Valley used forty years ago. Comparing prices, I was surprised to find that many are just about the same now as they were at the turn of the century. The next time you're on the Lehigh Valley, you would do well to try some of the following: creamed chicken hash with poached egg, shrimp patties, chicken à la king en casserole, or their novel baby frankfurter cocktail. Many roads feature their own French dressing, but the Lehigh has gained a great reputation for its mayonnaise—for which it even fills many requests by mail. Another thing for which this road is famous is its cocktails. Although the bartender keeps a stock, as most roads do, of ready-mixed cocktails, he will also mix them to your order.

LACKAWANNA SPECIALTIES

On the Lackawanna, these are specialties: baked spiced ham, with wine sauce; grilled chopped steak, with fried tomatoes; Welsh rarebit; turkey cutlets; pot roast beef with noodles; tomato omelette with bacon; corned beef hash, made from specially cured Virginia beef; and pastry waffles, made English style and served with ice-cream. Turkey is unusually popular on the Lackawanna all year 'round. Beef-and-mushroom pie, too, is an item which is ordered as much in summer as during colder months.

Being limited to a New England territory, the Boston and Maine caters to the taste of its Down-East patrons by featuring Maine lobster, haddock chowder, halibut, mackerel, brown bread, several kinds of baked beans (including kidney), and, of course, all sorts of pies. Another New England line, the New York, New Haven, and Hartford, has on its menus a dish that's even more popular than the usual New England favourites—braised rib-ends of beef. The line is especially proud of its bakery—its apple-pies are famous.

The grill cars of the New Haven (as well as some of the regular diners) have hostesses and waitresses instead of the familiar smiling Negroes. It's rather a shock at first—as it is the first time a waitress serves you on the Grace Liners—but it's very easy to get used to. The New Haven has a wine list above the average of many roads. On the *Yankee Clipper*, you can celebrate with Cordon Rouge '29, to go with their popular ribs of beef. And this New England road has even been broad-minded enough to stock that pet drink of many Georgians—Southern Comfort.

GOURMET'S TIME-TABLE

Just as our ocean liners have ardent boosters for their cuisine, so have the two roads between Chicago and New York—the Pennsylvania and the New York Central. The Central makes a point of preparing dinners to your order. Many business men order their meals before boarding the train, asking for anything from terrapin to canvasback duck. The Central often cooks meals for huntsmen who get aboard after shooting in the marshes around Sandusky or in the Adirondack Mountains.

One of the finest dining-car meals is the special dinner, for less than $2, served on the Pennsylvania's *Broadway Limited*. Here is the selection I remember making one time: crabmeat cocktail with a special sauce, jellied consommé, broiled sweet breads and bacon, Delmonico potatoes, broccoli, orange and melon salad, assorted cheeses. (The French dressing, there, which they also sell, has proved to be one of the star attractions. The Central, too, has its own excellent dressing for sale.)

MASON-DIXON LINE

Roads below the Mason-Dixon line naturally include many Southern dishes on their menus. The Florida East Coast serves broiled pompano, shrimps *à la marinière*, baked snapper, and many versions of avocado salad. On the Missouri Pacific, the rainbow-trout is the great specialty, and dinners (for slightly over $1) are built around it. This line is also known for its pepper—a coarse, ground kind with a piquant tang. First to use the pink grapefruit of Texas on their diners was the Missouri Pacific, which has since found many ways of serving it.

On the Chesapeake and Ohio, the superb coffee they serve justifies the fanatical care they take in making it. Urns are continually washed to ensure cleanliness; the metal is silver-plated; the water is meticulously filtered. As a result, waiters are often asked for the secret of the coffee's excellence. Besides being told about its preparation, passengers are also given the name of the dealer from whom the coffee can be obtained.

Entering the diner of the Louisville and Nashville at Cincinnati makes you feel that you're already in the Deep South. On the menu are such things as corn muffins made from water-ground meal, yams, shrimps, pompano, spiced pickled peaches, and old hickory smoke-cured hams—hams so tempting that Jack Warner of Warner Brothers recently had some sent to him in Hollywood.

On the Missouri, Kansas, and Texas last spring, I found a featured item with the strange name of Katy Kornettes. They turned out to be exceptionally good and so easy to make that I think the recipe ought to be passed on:

1 pound of white corn-meal
1 tablespoonful of salt
1 teaspoonful of sugar
½ cup of butter

Mix well all these ingredients. Add one quart of boiling sweet milk. Mix thoroughly and let stand for five minutes. Drop through a pastry-bag about the size of a silver dollar. Bake in a hot oven for about twenty minutes. (This serves six.)

The Chicago, Milwaukee, St. Paul and Pacific gives you trout from Lake Michigan; whitefish from the cold, deep waters of Lake Superior; cheese from Wisconsin, rivalling that of Holland; fowl from Illinois and Minnesota; beef and lamb from Montana; mammoth potatoes from Idaho; and sea-food and fruit from the state of Washington. When they're on the menu, you shouldn't overlook some of these specialties: planked whitefish, breast of guinea-hen, strawberries Melba, crêpes Suzette, Olympia salad.

The Union Pacific plans its menus almost as if they were operating a vast cooking-school. They receive thousands of requests for recipes and are very businesslike in sending them out. The recipes, which are prepared under the supervision of the line's dietitian, Mrs. Grace Merrill, are printed on cards which fit standard files. In addition, Mrs. Merrill is constantly trying out new ideas to include in her menus. There is a regular set of cards consisting of sixty-one recipes, but there are many more separate ones, such as prunes stuffed with shrimps, baked orange, avocado with sea-food Mornay, ham steak with orange sauce, and bacon and eggs Montcalm.

BREAKFAST ON THE GREAT NORTHERN

If you're travelling in the Northwest, it will be your good luck if you breakfast on a Great Northern diner. First of all comes a long list of delicious fruits and fruit-juices. Other things which will demoralize even the most rigid toast-and-coffee dieters are fried corn-meal mush, marmalade made with Wenatchee apples, health cakes (anticipating your request, the recipe is on the menu), baked apple, and excellent Sanka coffee made in drip fashion.

The Santa Fe, of course, has been a pioneer in good eating in the West ever since Fred Harvey opened his restaurants along the route, making stop-overs a pleasure. There are so many travellers, in fact, who prefer to eat at these meal-stop stations that some of the Santa Fe's trains are scheduled accordingly. But the diners of *The Chief, Super Chief*, and other flyers of this route to California serve food so fine that even pampered Hollywood stars often ask for recipes to take home for use in their own kitchens.

Along with their stream-lined cuisine, our railroads have vastly improved drinking facilities. Aside from physical improvements—comfortable club cars, bars with bartenders, attractive glassware, and the serving of canapés—drinks themselves are better and more varied. There's one thing, however, that handicaps our roads, and that is state liquor laws. On some roads you must teetotal while passing through certain states, and you must forgo Sabbath drinks on others. Many lines print a sort of drinking schedule on the wine list, to help you plan. But on long trips, it may be just as well to brush up on liquor laws before starting off.

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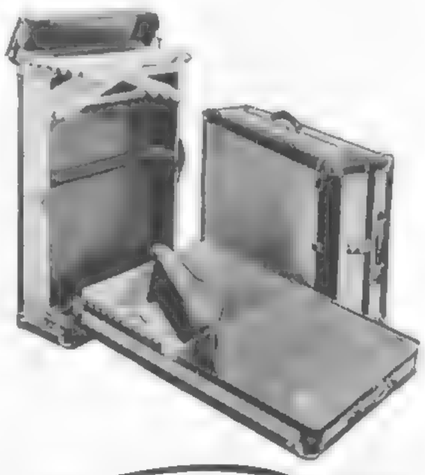

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SOUTH AMERICA IS GAY

(Continued from page 71) a connoisseur of horses and beef-cattle, and all of them come to the show—estancia owners, overseers in baggy trousers and Scotch capes, with oddly Tyrolian fedoras, gauchos (the cowboys of the Argentine) in their Sunday best—soft leather boots with garters, black boleros, and silver belts. The noise is terrific. The nervous horses neigh and paw the ground, but the huge bulls, swathed in their incredible fat, remain calm and self-satisfied—as solid and magnificent as Argentina itself.

BRAZIL is extravagantly rich, a vast country full of gold and precious stones, with rubber and coffee plantations as big as New York State. Rio de Janeiro, a huge port with its back to the jungle, spreads like water around the feet of its high, strangely egg-shaped mountains, and faces the Atlantic with a looped garland of dazzling beaches, jammed with people almost all year 'round—people playing football, with their heads as well as their feet, without goals; playing battledore and shuttlecock without rackets; doing apparently endless Swedish exercises. The fishermen land their catches here, and the cooks come out of the apartment-houses across the avenue to bargain. Men in bathing-shorts and women in beach pyjamas sit in the cafés near-by watching the traffic, the screaming ice-vendors, and the rolling, liquid walk of the banana sellers under the weight of the trays on their heads.

Summers in Rio are long and quiet. By Christmas, almost every one has gone away—to the coffee fazendas on the high, blood-red plateau of São Paulo in the South, to country houses in Petropolis, deep in flowers, or to quiet farms at Therezopolis in the mountains near Rio. But every one returns for Carnival, and, for the three days and three nights just before Lent, there is a frenzy of dancing—in the night-clubs, in the houses, and, above all, in the streets, where the confetti is piled up like snow after a blizzard. New *sambas*, written just for the Carnival time, are played over the loud-speakers on every street corner; there is public voting, and the most popular *samba* gets a big prize.

The winter season—June, July, and August—is the gayest time in Rio. There is opera, mostly Italian opera, in the massive, neo-classic Teatro Municipal, where Caruso and Toscanini made their débuts. The Casinos are full. In the night-clubs—the Copacabana Grill, the Atlantico, where Jean Sablon sang, and the Urca, where Carmen Miranda used to be—there is scarcely room to dance. Orchid pickers are sent to the jungle for flowers for the dinners and balls. Miners come down from the jungle rivers with diamonds for Amsterdam, with great lumps of aquamarine or beryl, which stay right in Rio to be made into necklaces, bracelets, and rings. The "*Paulistos*," as the plantation owners of São Paulo are called, come by the hundreds to Rio.

In the spring, there are parties on the palm-edged islands of Rio's harbour—week-end parties and bathing-parties that last until late in the evening. Coming home across the water at night, one sees Rio, under the towering statue of Christ on Corcovado, strung with necklaces of light, glittering, and fabulous against the dark shoulders of the mountains.

CHILE is a gay and gentle land, except for the bitter salt deserts of the North. The cowboys of Chile, the prosperous *huasos*, ride into Santiago, on their jiggling horses, with dark smiling faces and black felt hats, joking with the people on the roads, their wives perched behind them, clinging to the folds of their red ponchos. The workmen in the wheat-fields are poor, so poor that they wear little white aprons over their underdrawers and save their trousers for Sundays, but they have the same sense of humour as the Western service station men—quick, dry, and democratic. They go home in the evening in little laughing groups, scuffing up the soft dust in the roads, their big straw hats, burned yellow by the sun, on the backs of their heads.

As though they loved the land, Chileans seem to find most of their fun out-of-doors. In the winter, some of them go to ski in the high Andes only an hour and a half from Santiago, or in the South, on the long slopes above the great sheep ranches, above the forests and streams. They go South in summer again, to fish for the brown trout and the rainbow-trout, that run as big as twenty pounds. It is perfect salmon water, and they have tried to put salmon fry there, but the young salmon are either eaten by the seals, or go back to Seattle. In any case, there are no salmon.

After the fishing is over, every one goes to Viña del Mar, near Santiago, to swim, to eat the wonderful firm lobsters, fresh from the Pacific's icy Humboldt Current, to gamble in the beautiful Casino, with its high French windows, its terraces over the sea. The flowers of Viña are famous. Insistently, almost aggressively magnificent, the hydrangeas grow as big as a horse's head—soft, cool cushions of cloudy pink and blue—and the roses are the size of butter-plates. All Chile, except the Southern part, lives by irrigation, but the flowers here make others look like undernourished children.

In the autumn, Santiago begins to fill up again. There is a short season of opera, there are concerts and lectures. There is dancing at the Tap-Room of the Ritz Hotel, where last year's sensations were two tiny Mexicans called Maravilla (Marvel), and Joyita (little jewel), who danced and sang like two brightly-coloured birds. Just before Christmas, in the spring, every one goes to hear the Bach Chorales, beautifully sung in the dark old church of Saint Augustin. Then Chile settles down again to its long, rainless summer, bright with flowers.

PERU is ancient, full of relics of the efficient and harshly practical Incas, full of the dignified Viceregal flavour of its Spanish past. Lima, with its stone houses and little arcaded squares, has completely the feeling of an old city that could never have been a village or even a town. The first house that the Spaniards set down on Lima's plain was a city house, with the low ceilings, the small rooms and thick walls of the sixteenth century, but still a city house. The later houses have patios, like those in Seville, and the narrow streets are lined with the

SOUTH AMERICA IS GAY

dark, heavily carved balconies that southern Spain inherited from the Moors. From these balconies, for hundreds of years, the women of Lima have watched, and still watch, the religious processions, the crowds of people in the streets below. For Lima's crowds are a strange mixture. There are Indian women with bushes of hair like horses' manes, crowned with a man's battered hat, their babies, hanging in shawls on their backs, as smooth-faced as new-peeled sticks. There are Chinese, detached and alien-looking; there are white-haired old ladies, with lace mantillas on their heads and prayer-books in their hands.

Every autumn, on the twenty-fourth of June, there is a tremendous festival—a competition of riding, singing, and dancing—at the tiny barren church of Mancais, just outside Lima. In crimson ponchos and hats like inverted punch-bowls, Indians ride down from the high Sierra; in high silk hats, the president of Peru and all the city officials drive out from Lima to sit in a whirlwind of dust in an uncompromising and very hot little roofed-over pavilion of grey stone.

The main event of the day is the dancing competition, when, to a wailing, strongly measured accompaniment of minor chords, the Indians dance the "*marinera*," the national dance of Peru. Unlike the *samba*, the *marinera* is not a matter of improvisation and happy inspiration. It is a complicated ritual of courtship, coyness, and final surrender, as stylized as a fairy-tale.

After the end of June, every one who can leaves Lima because, although it never rains, a solid blanket of woolly grey clouds covers the city all day, every day. The Limeños go to Chosica, sunny and high in the hills, about two hours away. They fish in the cold mountain streams about ten thousand feet up; the more adventurous go on expeditions on houseboat rafts, called *balsas*, up the gloomy headwater rivers of the Amazon.

In the summer, the Lawn Tennis Club, with its courts and swimming-pools, its rocky Byronic grottoes, is full of people fencing and taking Swedish exercises in classes. They go to swim at La Herradura beach, not far from an old fort, built of mud by the Incas. Even when it is too hot for golf, they go to the Country Club anyway, and lunch under the speckled shade of the straw matting that covers the terrace. In the evening they go to the Bolivar Hotel for a Pisco Sour—a Peruvian drink distilled from grapes and mixed with lime-juice. Afterward they dine on crisp roast baby kid at Pedrin's restaurant, and go back to the Bolivar to dance in the Grill, in the underwater-green light of the ground-glass ceiling. Or else they dance at La Cabaña, on its big open terrace above the little ponds that ring it like a moat. To the dancers on the terrace, the smell of the heavy purple flowers of the jacaranda-trees comes thick and soft across the water.

All around Lima are cotton-fields and grey olive-trees that have been there since the time of the Spaniards, but the oldest tree of all is a fig-tree in the courtyard of the President's white palace. Planted by Pizarro, it stands as a symbol of the indelible mark of Spain on the mountainous country of the Incas.

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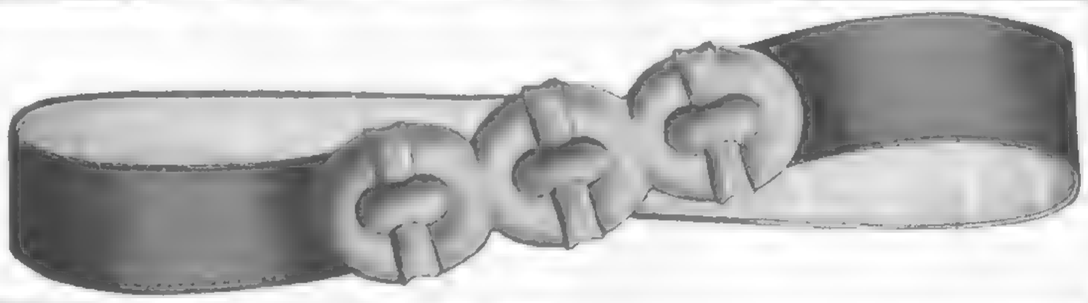

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UNDER NEW SPRING CLOTHES

BEFORE you buy so much as a new petticoat for spring, you will, if you are even moderately wise, decide on what you mean to do with your silhouette. Not as difficult as it sounds; for the corset-makers and the corset-fitters in the good shops of America have done the groundwork for you. And in the corset collections you will find two definite types of corsets to mould and firm your own figure into either of the two silhouettes for which nature has laid the foundation.

The long-torso silhouette will probably be the favourite. It gives you an unbroken line from the bust to below the hip; your waist is gently moulded, not sharply indented, and flows into the hip-line, just as the hip-line flows into the thigh-line.

The basque silhouette is more sharply indented at the waist, with more definite hip-line, but still with "controlled" hips. If you have a naturally tiny waist, this will probably be your choice, and you'll find that there will be plenty of clothes to set off your basque figure.

The long-torso silhouette almost requires an all-in-one, rather than a girdle and brassière. But if you feel that you can not be comfortably fitted in an all-in-one, choose a girdle that fits high under the bust, and a long-line brassière that fits over the girdle without a chance of a bulge where the girdle ends.

All this control doesn't necessarily mean a heavier garment. There is, for example, a Munsingwear foundation which doesn't weigh much more than two packs of cigarettes! As you see on these two and the following page, all sorts of ingenious and comfortable controlling devices have been cut or knitted or made into the new corsets and all-in-ones—devices that keep the figure firm, without giving a sense of restriction or of weight.

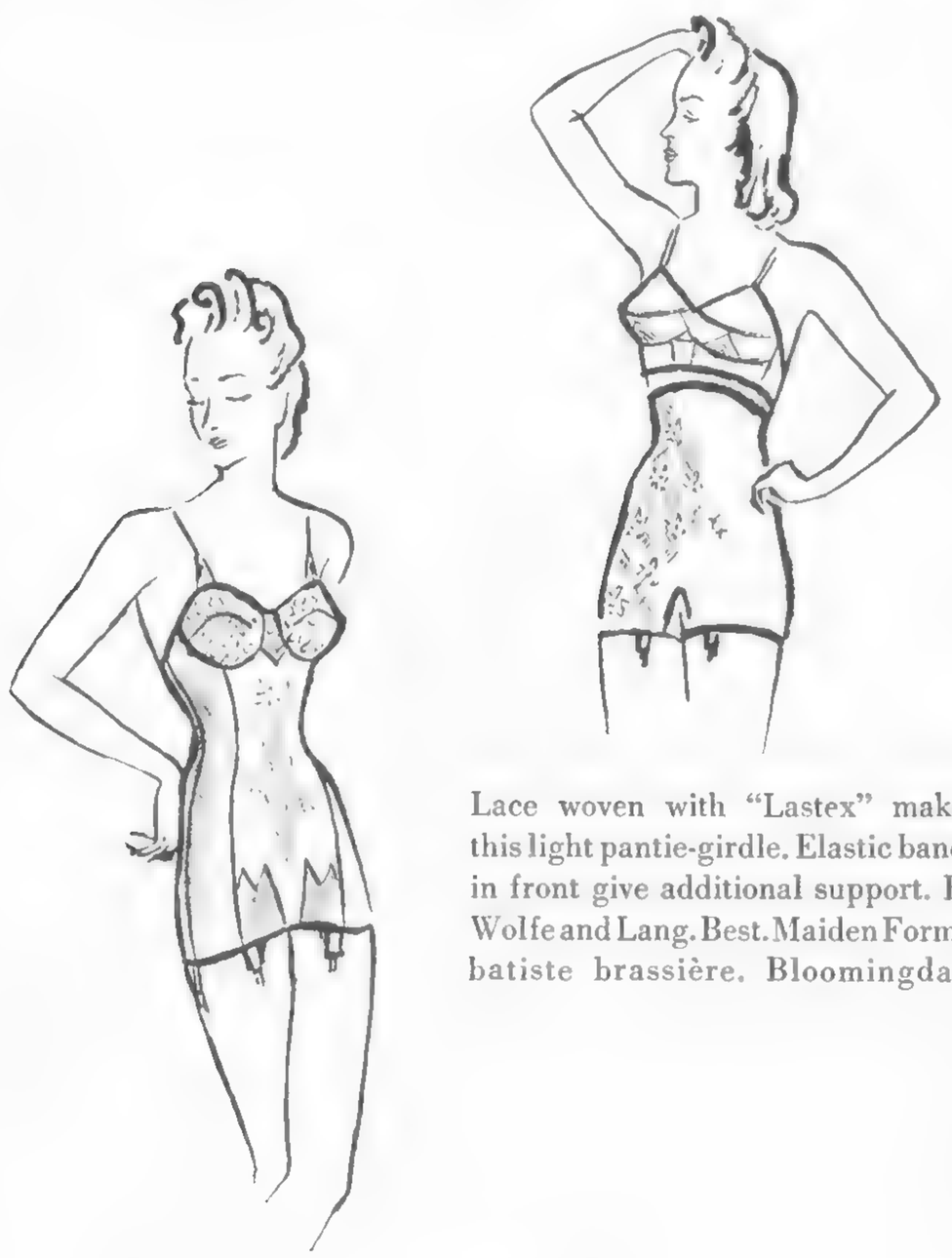
Emphasizing spring's new long and unbroken line from bust to lower thighs—Poirette's all-in-one of batiste and net with "Lastex." Talon-fastened. At Lord and Taylor

For that other important silhouette—the basque—Carter's all-in-one of satin woven with "Lastex." Net with "Lastex" over the hips releases them slightly. Inviz-a-grip garters. Best

—NEW SILHOUETTES

Schiaparelli's contribution to the basque silhouette. Of figured batiste with a "Lastex" panel in front. The lacing gives perfect adjustment. Made by Formfit. Arnold Constable

Practically all the way up to the bust —Gossard's lightly boned girdle of printed taffeta with net elastic. Talon-closed. The low-backed brassière matches. Lord and Taylor



Lace woven with "Lastex" makes this light pantie-girdle. Elastic bands in front give additional support. By Wolfe and Lang. Best. Maiden Form's batiste brassière. Bloomingdale

An all-in-one for young figures— Hickory's net with "Lastex," with a satin front panel. Two sections of net "Lastex" prevent binding. Side Talon closing. Franklin Simon

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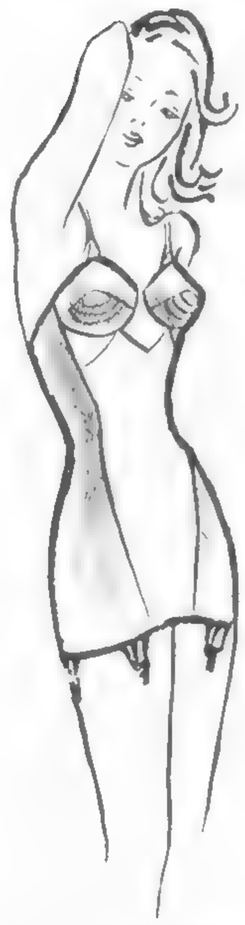
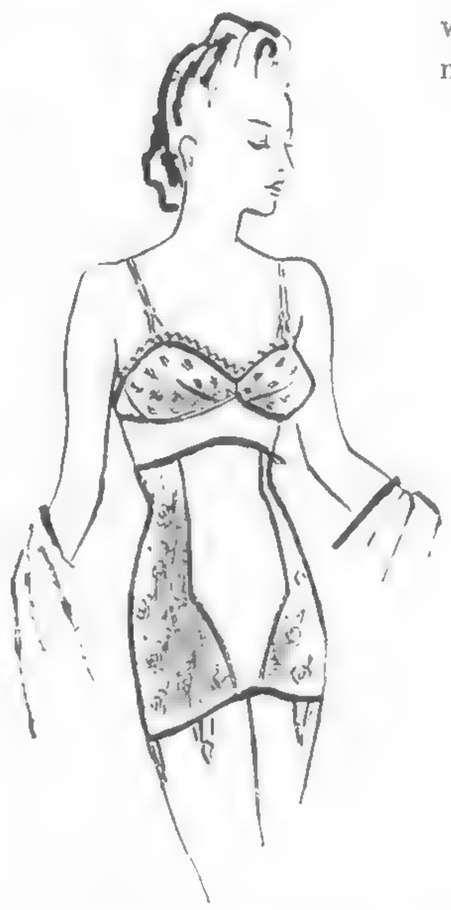


All-in-one for the average figure—Artistic's satin "Lastique," with an up-and-down stretch in front and back panels. Net side sections; Flex-Zip closing. Franklin Simon has this

Weighed in a jeweller's scale—and balanced by two packages of cigarettes—Munsingwear's feather-weight all-in-one for slim figures. Of net woven with "Lastex." From Best



Lace with "Lastex" for this girdle by Mabs of Hollywood. Semi-detached bones prevent pinching. Hollywood-Maxwell's embroidered net brassière. Both are from Best

Silk batiste—lightly boned—with side sections of French elastic, for this high-cut girdle by Lily of France. Little gussets give a slight flare at the ribs. Saks-Fifth Avenue

DESIGNERS IN AMERICA

HERE are characteristics of some of the star performers in the field of American design—names that have a meaning to the women who buy their clothes in America's smart shops. We have not attempted to include in this issue the many excellent designers of shoes and accessories, hats and furs; nor the Hollywood and West Coast roster of original talent. These we will outline for you in future issues of Vogue.

HENRI BENDEL. The whole aim of this house is to produce clothes as close to the French as possible, either by adaptation of French models or by original design. The adherence to the French tradition is a legacy from the founder of the house, the late Henri Bendel, one of the largest importers of French models to this country, who was a proud wearer of the *Legion d'Honneur* ribbon, bestowed for his furtherance of the cause of French design in America.

BERGDORF GOODMAN. Behind the scenes of this great house is a staff of eight designers who create Bergdorf Goodman originals—Ethel Frankau, directrice of the made-to-order salon; Leslie Morris, whose coats and suits show the Paris influence; Mark Mooring, who does exotic and audacious evening clothes; Mary Gleason, who specializes in clothes for the distinguished older woman; Philip Hulitor, whose party dresses are the débutante's delight; Alice Kelly, who has a personal following among older women; John Dean, who dramatizes the young figure with seductive dinner and day dresses; Peggy Morris, whose sports clothes are proof of her wonderful English way with wools. It is the blending and fusing of these individual designers' ideas and tastes that finally represent the cachet of a Bergdorf Goodman original.

BONWIT TELLER. Directing Bonwit Teller's Salon de Couture is Fira Benenson (in real life Countess Ilinska). For years, Miss Benenson has been steeped in the tradition of the French *couture;* and when she designs, her clothes have the same super conservative elegance of the French great lady. She is never obvious, her taste is sure and subtle, and she dresses some of the distinguished women of the country. Also at Bonwit Teller you may buy, by name, the clothes of five of the designers listed here—Rosenstein, Monteil, Mangone, Clarepotter, Louise Barnes Gallagher.

HATTIE CARNEGIE'S label means the filtered-out best of French-taste-for-America, and the fresh young talents of her own staff...always strictly edited by the unfaltering, uncompromising eye of Miss Carnegie herself. The designers —Norman Norrell, Bruno, John-Louis Berthault, Claire McArdle—all make individual versions of the sophisticated clothes for which this house is famous; and a new addition, Madame Lyolene, recently of Heim Jeunes Filles of Paris, will inaugurate and direct the new Carnegie Jeunes Filles shop. Here is no house for the reticent "dress-that-won't-be-noticed," but a collection of clothes with convictions, and an accent on the dramatic. Original designs are in both ready-to-wear and made-to-order clothes.

JAY-THORPE. Ace designer under Jay-Thorpe's roof is Wilson Folmar, a former student of architecture at the University of Alabama. Working on the philosophy that clothes should be simple but not plain, that line is all-important (the architectural training), that no unnatural artificiality of ornament is justifiable, Folmar's clothes have a distinct honesty and a thoroughly American appeal.

MILGRIM. For more than twenty years, the name of Sally Milgrim has been a familiar one in American designing. Early in her career, she made costumes for many theatrical productions. Yet with equal versatility, she has designed for many Presidents' wives: Mrs. Hoover, Mrs. Coolidge, and, today, Mrs. Roosevelt. One colour always to be found in a Sally Milgrim collection is a flattering blue.

SAKS-FIFTH AVENUE. The guiding spirit of Saks-Fifth Avenue's Salon Moderne is Mrs. Adam Gimbel, wife of the president of the shop, and known to the fashion world as Sophie Gimbel. Attractive, very chic, worldly in taste, an amateur golfer of no mean ability, she excels at the kind of sophisticated clothes she knows so well how to wear: distinguished street suits; wonderful country skirts, shirts, and sweaters; beautifully simple dinner-clothes. Also at Saks-Fifth Avenue is Emmett Joyce, a designer of all types of clothes, but whose forte is that all-American institution—the simple little black day dress. Both Mrs. Gimbel and Mr. Joyce go to Paris for inspiration, but depend on their own knowledge of American tastes for the final character of their designing.

STEIN AND BLAINE began originating their own designs during the last World War, and, though they also import French models, they have a staff that designs complete original collections for each season. Hand-made details distinguish their models, and everything has the one-of-a-kind touch.

JESSIE FRANKLIN TURNER is a one-woman show. Miss Turner's colour sense started her out on her career as a designer of extravagantly beautiful tea-gowns and négligés. She has kept on designing beautiful tea-gowns and négligés, and widened her field to include the gamut for day, evening, and sports.

BRIGANCE AT LORD AND TAYLOR. Under Lord and Taylor's roof is a young American designer, Tom Brigance, whose specialty is play-clothes. A Texan, not yet thirty, he had his training in Paris under Schiaparelli. Inventive, with a fund of ideas, he has many innovations to his credit. Lord and Taylor also has the original designs of Vera Maxwell and Helen Cookman.

MURIEL KING and ELIZABETH HAWES are two young women designers primarily for the individual; each has her own establishment for her private clientele, but each has also made brief forays into the field of model-making for department-store copying. Both are young, personable, and charming, and each makes clothes characteristically her own. Miss Hawes has a special flair for accessories.

(Continued on page 148)

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DESIGNERS IN AMERICA

(Continued from page 147) VALENTINA. One of the original designing talents in America, Valentina is Russian by birth, but American by adoption, and famed for her sense of drama. Her clothes have an unmistakable identity—draped, mysterious, intensely individual.

MABEL MCILVAIN DOWNS has her own designing house overlooking the East River. A pure romanticist, intuitively feminine, she makes only evening and dinner clothes. Her dream dresses for débutantes are pictorial as possible.

HERMAN PATRICK TAPPÉ for years has had a unique position in New York as a designer of imaginative clothes—especially whimsical, sympathetic wedding-clothes. His picture-dresses, old-fashioned bouquets, bridesmaids outfits have given pageantry to many of New York's most famous weddings. And for many a débutante it is a tradition to come out in a Tappé dress.

GERMAINE MONTEIL. Born in France, a naturalized American, Germaine Monteil has great understanding of what American women want in clothes. Only five feet tall, active, fond of sports, a good skier, she is a complete exponent of full, easy skirts and short, young jackets, and was one of the very early proponents for the trim dinner-suit. Like many of the French couturiers, she also presents cosmetics. (Her clothes can be bought by name in New York at Bonwit Teller.)

NETTIE ROSENSTEIN. One of the finest exponents of the great tradition in clothes-making is Nettie Rosenstein. Her respect, her loving care, her exacting standards put her models in the topmost bracket. Much of her reputation has been built on her superb black day dresses and beautiful evening clothes. A great admirer of the French *couture*, Mrs. Rosenstein goes to the Paris Collections—but leans on them only for inspiration. (Her clothes can be bought by name at Bonwit Teller's and at fine shops across the country, among them I. Magnin.)

OMAR KIAM'S name has blazed on the Hollywood screen and on theatre programs for so long, it is familiar to all America. For five years, he did the costumes for Samuel Goldwyn productions. Not long ago, he transferred his talents from Hollywood back to New York—designing now for the wholesale house of Eileen Friedell. Originality and a complete understanding of the thoroughly sophisticated type stamp his clothes. (Saks-Fifth Avenue sells his clothes by name.)

HELEN COOKMAN, designer of coats and suits, won countrywide recognition for her origination of the Lady Chesterfield coat with the fly-front closing. Among other fashion scoops, she has helped to take tweeds out of the country and dress them up for town. She has a passion for fabrics and uses colours with great subtlety. (Lord and Taylor, among others, show her models.)

PATTULLO. Jo Copeland, the designer, does black day dresses superbly, has a real gift for handling prints, and was one of the earliest to make the dress-with-jacket important. Her evening clothes have drama, but day things are her loves! (At Gervais and Neustetter's, Denver, among others.)

ARTHUR FALKENSTEIN is an apt translator from the French. He visits the Collections of the great *couture* houses regularly, using their models for inspiration—but manages to give his adaptations, as well as his original designs, his own particular flavour. His clothes are distinguished, suave, and as unobvious as a French *élégante's* black dress.

MARY LEWIS has had a great influence on the development of "American classics" in fashion. Now she plans to design and edit—for her own shop in New York (open about March 1) and for shops across the country—sports, beach, and play clothes with her recognized cachet of simplicity, wearability, and datelessness.

LOUISE BARNES GALLAGHER began her career as a model and to-day owns and designs for her own wholesale house. Though she looks to Paris for inspiration, she has a definite American attitude about clothes and loves best to do town and country suits and dresses. Only rarely does an informal dinner-dress appear in her collection. (Her models carry her own label at Bonwit Teller and L. S. Ayres, among others.)

CLAREPOTTER. A complete individualist in the designing world is Clarepotter. Independent in spirit, she never goes to the Paris Collections. Sports and spectator sports clothes are her specialty, her eye for colour is sensitive and always original, everything she puts her hand to expresses Clarepotter. (Her clothes can be had, among other places in New York, at Bonwit Teller.)

KIVIETTE. Any reader of New York theatre programs of the last decade recognizes Kiviette's name. Such productions as "Follow Through," "Good News," "Girl Crazy," "Band Wagon," were costumed by her. From her theatrical work, she has turned to designing feminine, and not the least theatrical, clothes for private life.

MCMULLEN. Long before women knew the name McMullen, men knew it as the makers of some of the finest shirts in the country, and to-day the same fine tailoring and imported fabrics that go into their men's shirts go into women's shirt-waist dresses, sports, and play clothes. (McMullen clothes are sold by Lord and Taylor's in New York.)

EISENBERG is a label better known in the West and South than in the East. Their clothes are designed and made in Chicago; almost any American city of any size has a shop through which these well-fitting, softly designed, typically American dresses are sold. In the medium-price range. (At Stern's, New York.)

JOSEPH WHITEHEAD has built up his designing reputation on evening clothes, négligés, and wedding-gowns. He goes to the Paris Collections and considers their inspirational impetus of untold value. Though he thinks every one should wear black, he handles colour with great surety. (You'll find his clothes by name at exclusive specialty shops, such as Jonai in New York.)

CHARLES ARMOUR has a singularly sensitive finger on the public pulse.

DESIGNERS IN AMERICA

His greatest successes are the wearable, non-insistent type of dress that 99% of American women love. Under the name "Charles Armour Prophetics," he puts forth the models which reflect his ideas of coming fashions. Sometimes he goes to the Paris Collections, sometimes not—but his own definite taste filters through all his models. (Russeks, among other New York shops, have his clothes.)

B. H. WRAGGE. A man's shirtmaker for years, B. H. Wragge about six years ago had so many requests from the wives of his customers that he widened his activities to make shirtwaist dresses, golf dresses, suits, matched spectator sports wardrobes...the kind of inexpensive, typically American clothes worn all over the country. (At Bonwit Teller in New York.)

VERA MAXWELL, who works behind the scenes of the wholesale house of Glenhunt, makes good sports, ski, and country clothes. Her sheepskin cardigan swept the campuses of the country; the Prince Albert back reefer coat was another of her successes. (Her clothes are at Lord and Taylor's.)

BLOTTA. Anthony Blotta designs for the firm of Blotta and Conti, doing the simple, distinctive type of day clothes that America likes to live in. Mr. Blotta goes to the Paris Collections, but his translations are always marked by his own individuality. (His clothes are at Neiman-Marcus, among others.)

FOXBROWNIE. Behind the label "Foxbrownie" is Miss Brownie, once a designer in Hollywood's movie studios. Turning to both Paris and Hollywood for inspiration, Miss Brownie goes three or four times a year to Paris and occasionally to Hollywood, fusing the influences of both. (Her clothes, both day and evening, are available in New York at Rose Amado and Altman.)

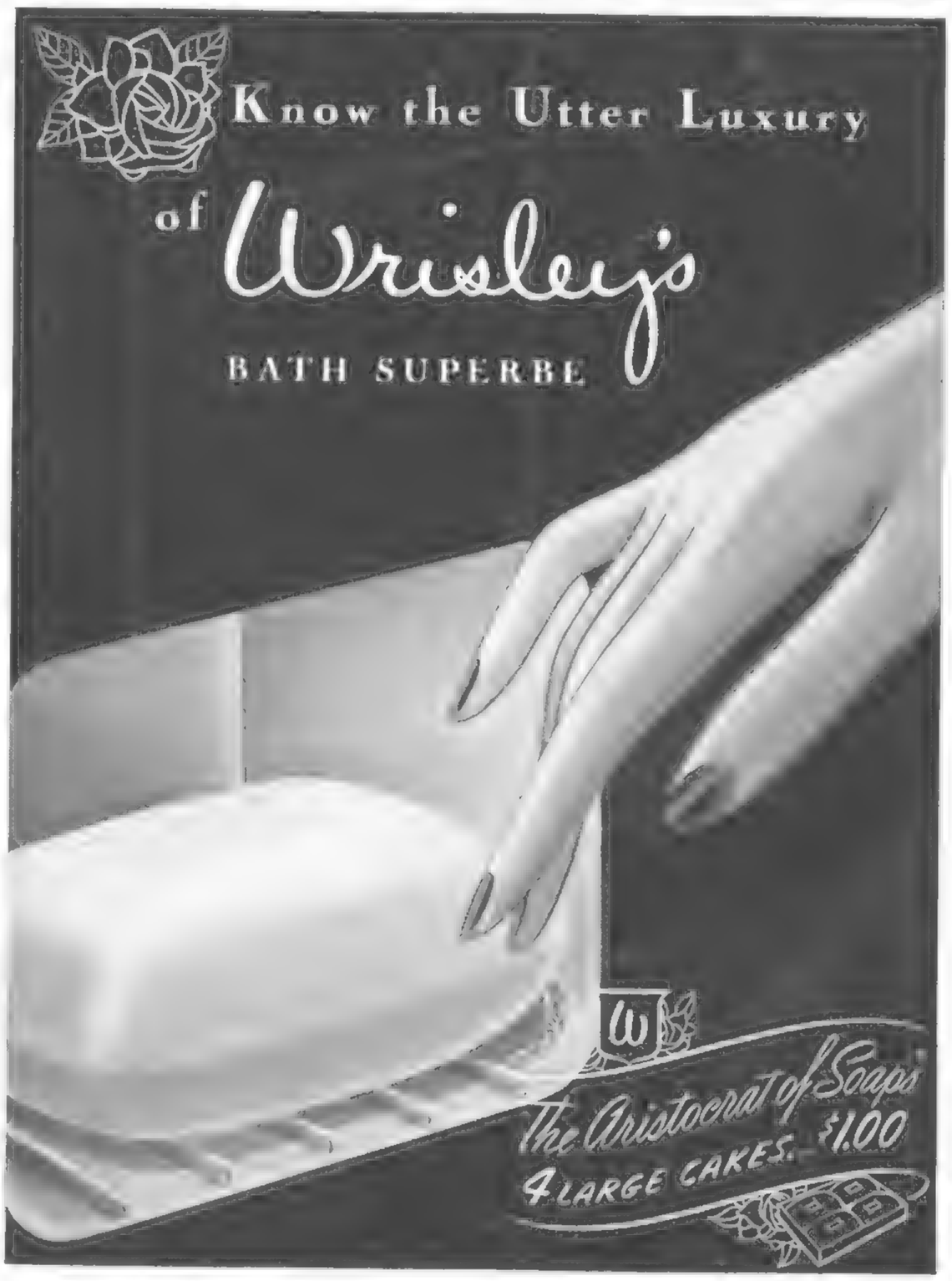
KALMOUR. The kind of gay, youthful, inexpensive evening dresses and coats that young America loves are a specialty of the house of Kalmour. Many of the petticoat evening dresses, strapless-shouldered dresses, and hoopskirts that swirl over dance floors from coast to coast bear the label "Kalmour." (At Best, New York, among other shops.)

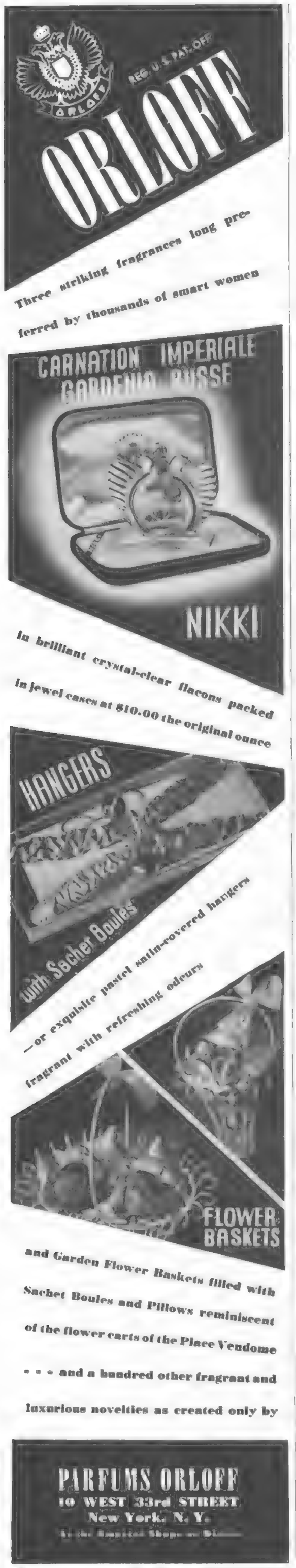
MANGONE. Many of the coats and suits that America has worn for twenty-five years stem from the hand of Philip Mangone, sole designer of the manufacturing firm of that name. His things are suave, excellent in line—typical "tailor's clothes." (You'll find them at Bonwit Teller in New York.)

RUSSEKS. In the designing rooms of Russeks are two contributors with special flairs. One is Leonard Kagel, a tailor and the son of a tailor, whose forte is the young, precision-tailored suit that America wears so well. The other is Ralph Marano, an Italian-born, naturalized American, whose special ability is coats—both fur and cloth.

At the following stores:

Marshall Field & Co. Chicago, Ill.
The Gidding Co. Cincinnati, O.
The Halle Bros. Co. Cleveland, O.
LORD & TAYLOR SPORTS SHOP NEW YORK
or write to PHILIP ILLSON, INC. 491 Seventh Ave., N. Y.
Neiman-Marcus Dallas, Texas
B. Siegel Co. Detroit, Mich.
The Blum Store Philadelphia, Pa.





OFF TO SOUTH AMERICA

By Katherine Rodell

IT'S summer now in South America. The long beaches of the South Atlantic stretch white along the sea, banked by green hills pricked with flowering trees—colours that seem incredible in the canvases of a Gauguin blaze there alive. In the plazas of Buenos Aires, the jacaranda-trees are in bloom again, clouds of blue against a bluer sky. The flower-stands on the street corners of every city sing with colour, the air is softer, clearer, and the drowsy hours of the siesta are luxuriously prolonged. The opera-houses and theatres have closed, the rigid formality of the winter season is over, life is more relaxed, more spontaneously gay. Sidewalk cafés and outdoor restaurants are crowded late into the night, and the South American Newports and Southamptons are stirring with life, for the summer season, which lasts until April, is at its height early in the year.

If you go back to your geography, you'll see that the Equator goes through the very northern part of South America. The Amazon region is indeed a green hell of jungles, but elsewhere, even in Ecuador, which gets its name from the Equator, the spurs of the Andes lift the country completely out of the tropical belt. Brazilians particularly hate to have the climate of Rio de Janeiro considered tropical; if you want to endear yourself forever to your Brazilian hosts, take along a summer fur, and wear it on occasion. It is never any hotter in Rio in January than it is in Newport on many an August day. The Southern sun may seem hotter, and, if you bask on the beach, you will do well to take plenty of sunburn oils and lotions. But life in general is geared far more sensibly for warm weather than it is anywhere in the United States—the long siesta, the late, late dinners, the general, leisured tempo make even the hottest day degrees cooler.

And one other hint, applicable to all of South America: Black is the feminine uniform all over the continent. When you are sight-seeing in the city, lunching or dining at the big hotels, you'll look and feel smarter if you stick to dark colours. Of course, for resort hotels, for staying with friends in the country, for watching the polo matches—for all that sort of thing you'll want gay summer sports clothes. And, when you choose your evening clothes, remember that, as in the United States, social life is far less formal in the summer in South America than it is in their winter season.

The old legend has it that when God had finished the harbour of Rio He was so pleased with His work that He set the granite spike of Sugar Loaf Mountain in the bay as an exclamation-point to mark His pride in His masterpiece. Anything that has ever been said or written of the beauty of that harbour is an understatement, as you'll have to discover for yourself! The marvellous

SHOES for Spring in the BOOTMAKER FINISH

Fine calf, hand-rubbed and mellow—these HILL AND DALE Walking Shoes give just the right accent to the first smart costumes of early spring. Yet they are so classic in style—you will wear them all season. • These and other HILL AND DALE Shoes in the better stores are priced from $6.95 to $10.00.

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Tampax lets you dance without care and travel with a light heart. It cannot come apart and is easily disposed of. No belts, pins or odor. Now sold in *three sizes:* Super, Regular and Junior. At drug stores and notion counters. Introductory box, 20¢. Large economy package (4 months' supply) saves up to 25%.

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The material—washable Faribo all-wool blanket cloth—comes all cut out for you—cellophane-wrapped with ABC-easy directions for sewing.

For far less money, you'll have far more individual mitts. Embroider flowers, jive-notes, initials, even your name (or his) on the back. Give your winter outfit a much-needed mid-winter sparkle!

All cut out . . . Select your yarn . . . spend two hours . . . presto . . . your FARIBO!

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OFF TO SOUTH AMERICA

Beira Mar drive along the shore is one of the loveliest in the world, rivaling the Grande Corniche.

You'll want to spend some time wandering down the famous Avenida Rio Branco, looking at the shops and the public buildings, and perhaps finding a rare old bit of colonial silver, or some of the clear, lovely aquamarines, the very colour of the bay, for which Rio is famous. You'll want to see the old Candelaria Church, marble and bronze and full of treasures. And Rio, at carnival time, which this year is early in February, is the gayest city in South America.

You will stay, perhaps, at the Copacabana Palace Hotel, at the edge of the wide, beautiful Copacabana Beach, where a single room will cost from $4.50 to $6 a day, and a double room from $5.50 to $9, on the American plan. Here are the popular casino and grill, and a private swimming-pool. Nearer the city, the Hotel Gloria, most of whose rooms overlook Rio Harbour, has single rooms at $4.50 to $6 a day, and double rooms at $5 to $8.

If you plan to be in some South American city more than a few days, and if hotel life is not appealing, it is easy to rent a furnished house or an apartment. In Rio de Janeiro, where rents are slightly above the general South American level, a five-room house is about $100 a month. Rents in most cities are low, and servants are unbelievably inexpensive. A cook's wages may range from $3.50 a month, in Santiago, to $30, in Caracas. A maid receives from $3 to about $20, while a house-boy is paid around $7 a month.

On the coast south of Rio is *Santos*, the coffee port, where the coffee brokers throng a narrow street between old marble buildings, buying and selling the greatest coffee crop in the world. There are some nice beaches around Santos, and it's amusing to take the funicular up Monte Serrat for a view of the city and the low, tropical coast.

You may take the famous railroad—the Road of the Golden Spikes, one of the richest railroads in the world—from there up to the plateau above, where the city of *São Paulo* will quickly dispel any idea that Brazil is all an indolent, tropical country. São Paulo is as bustling as Chicago, and even less beautiful. It's too busy to care. The hotels in São Paulo, however, are good, and at the Esplanada Hotel, a single room will cost from $2.50 to $4, a double one from $4.50 to $7.50, including meals; while the Hotel Terminus is slightly less expensive. In São Paulo, a house with eight rooms may be rented for about $75 a month.

Swinging on down the South American coast, you will want to make at least a brief stop at *Montevideo* in Uruguay, the city that Magellan named some four hundred years ago. "I see a mountain," he cried—and although the mountain is about the size of Beacon Hill, it is a landmark in that gently rolling country that Hudson so lovingly describes in *The Purple Land.* Montevideo itself, not nearly so cosmopolitan as (Continued on page 152)

"Valentine Lady" by LEIGHTON

TISH-U-FELT fashions this Leap Year sports hat that will illuminate your tweeds and casual town clothes. Spirited lines—from its intriguing crown to the clean-cut sweep of brim. In soft Spring tones with self and contrasting band.* **$5.00**

Binghamton, N. Y.	Hills-McLean & Haskins	Honolulu, T. H.	Curtis, Ltd.
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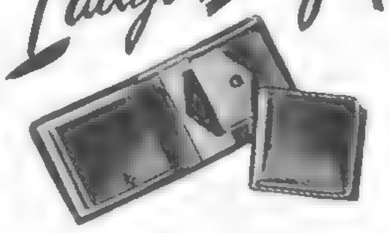
Hearts' Desire

You'll love the delicate soft leathers and smart new styles of these Rolfs LaGarde Originals.

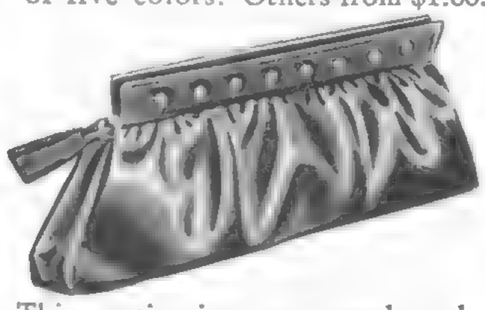
A glistening compliment to your smartest ensemble is the black patent leather at top above. Also in black, brown or blue goatskin, $5.00. Below it, a luxurious smooth calfskin in black, brown or blue . . . or in black patent leather at $7.50.

Lady's Billfold

Valentine Greeting



Gay costume colors—delicate, soft baby calfskin and stunning style make this LaGarde Ladies Billfold completely feminine. $3.50 in choice of five colors. Others from $1.00.



This captivating new pouch style of soft crushed Pochette calfskin has sparkling polished gold ornaments and zipper sealed center section fitted with key case, comb, mirror and coin purse. Black, brown or blue—$10.00.

St. Valentine's Hint: If you'd like one of these new La Garde Originals for St. Valentine's Day, just leave this page where "that certain party" is sure to see it!

ROLFS La Garde

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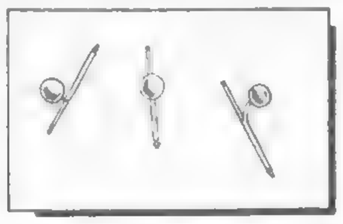
Bow-knots are the romantic accent that puts this Joan Kenley on the top of Spring's list of blouses! So smartly styled with new big pockets — custom type stitched detail. So skillfully tailored — so right with your suits and extra skirts. $3

• Convertible Neck • It's Washable



• *Colors:* White, Dusty Pink, Copen Blue, Turquoise, Evening Yellow, Nude, Red, Gray. Sizes 32 to 42.

• Style pictured is only one of a collection of 50 Joan Kenley blouses from $2 to $4.

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St. Louis ..... Famous & Barr

See list elsewhere on page for other stores or write to

Joan Kenley, 1372 Broadway, N. Y. C.
*Reg. U.S. Pat. Off.

OFF TO SOUTH AMERICA

(Continued from page 151) polyglot Buenos Aires across the La Plata River, has a homelike, secure air. Just outside the city, and extending for miles up the coast, is a series of magnificent beaches. Two of the good hotels in Montevideo are the Carasco, where a single room is $5, and the just-completed Hotel Nogaro, whose single rooms are $4.50. Both prices include meals.

In *Buenos Aires* itself, even in the middle of summer, you will find plenty to divert you for as long as you care to stay. The Hotel Plaza, large and luxurious, is in the centre of the city, and well-known for its chic restaurant and excellent food. A single room at the Plaza, on the American plan, is $8 to $9; or, without meals, $5 to $6. The Alvear Palace Hotel, about ten minutes by motor from the heart of the city, is wonderfully quiet. The rooms are simple, with wide, comfortable beds, and the food exceedingly good. Its single rooms are $4 without meals. Houses in Buenos Aires are rented through travel agencies or through personal negotiations; a five-room, furnished house will cost about $40, while an apartment of the same size rents for $60.

Go to the polo at Hurlingham, the British country club, where you can also have tea and watch the cricket and hear nothing but clipped English voices all around you. Go to the top of the Safico Building for tea at the restaurant there, and see the whole panorama of the city spread below you, with the busy harbour and the wide, muddy La Plata River in the foreground. Walk on the Balneario at the river's edge in the evening, and stop in at one of the beer-gardens for a glass of beer. Take one of the luxurious touring-car taxis and drive out the Avenida Alvear to beautiful Palermo Park.

Dance in the evening on the roof of the Alvear Hotel, and be sure to have at least one meal in the Plaza Grill, where you have unforgettable curry made by an East Indian chef, and marvellous Argentine meat. On the Calle Florida, the famous shopping street, you will find rue de la Paix trinkets, and fine Swiss clocks, and Jensen silver, and Lalique glass, and Swedish and Norwegian pottery, and wood-carving.

But Buenos Aires is to Argentina what New York is to the United States. It is an exciting, endlessly fascinating world city. Only when you leave the city and go into what the Argentines call "*el campo*"—"the camp," meaning the country—do you begin to sense the real Argentina, the Argentina of vast, flat, fertile plains, the pampa, the great grain and cattle country. If you can, go to *Rosario*, on the Paraná River, a luxurious two-hour train trip from Buenos Aires. This is Argentina's other great grain port (Buenos Aires, of course, is the first), and you will see boats from all over the world tied up to the high mud banks of the river, and modern grain elevators, which look strangely incongruous from the flowery Spanish plazas. Go on to *Córdoba*, an old, old city where you'll feel that you've stepped back into old Spain. Córdoba is full of churches—there is one for every Sun-

HOW TO GO TO SOUTH AMERICA

(Continued from page 97) best coffee in the world while you marvel at the contrast of that peculiarly scarlet earth of Brazil against the piercing blue of the sky.) On the longer stays in different cities, you may take trips both by rail and by automobile; and, as mentioned before, you can always change your mind and decide to go back home by boat if you get tired of flying.

In the final analysis, it is a matter of personal taste whether you go by air or by water. Or whether you combine the two. (American Republics Line offers a 'Round South America cruise, which takes you from New York to Buenos Aires in one of their fine ships, and then across to Chile, either by railroad or by air, where connections are made with the Grace Line to go sailing back home up the west coast.)

The important thing is to go at all. And once you do, you'll spend the rest of your life worrying about how soon you can get back there.

Joan Kenley LOVE-KNOT BLOUSE ALSO AT THESE STORES:

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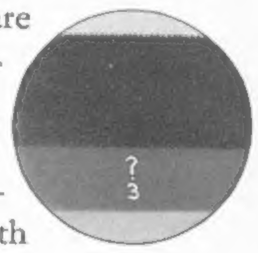
Admirations are sheer as cobweb, of Vitro-Finish for longer life and conform to leg length and shape in true tailored fashion. They are tuned to Hollywood's smart new spring styles. Be sure of the Mystery Twist Weave. Look for the question mark. Two-thread, very sheer for formals.. three-thread, sheers for afternoons.. four-thread, service sheers for every day and business.



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"FOR THE WOMAN WHO CARES"

OFF TO SOUTH AMERICA

day of the year—, and their bells on a Sunday keep the air alive with vibrations. The hills around Córdoba are full of quiet summer resorts, much like those you find in the Adirondacks, although the Córdoba hills are far from being full-fledged mountains.

In *Santiago*, Chile, it will seem to you that the Andes are in your backyard, for the great peaks rise up behind the city in a jagged, snow-capped wall. The city has a charm and a sparkle unique in South America.

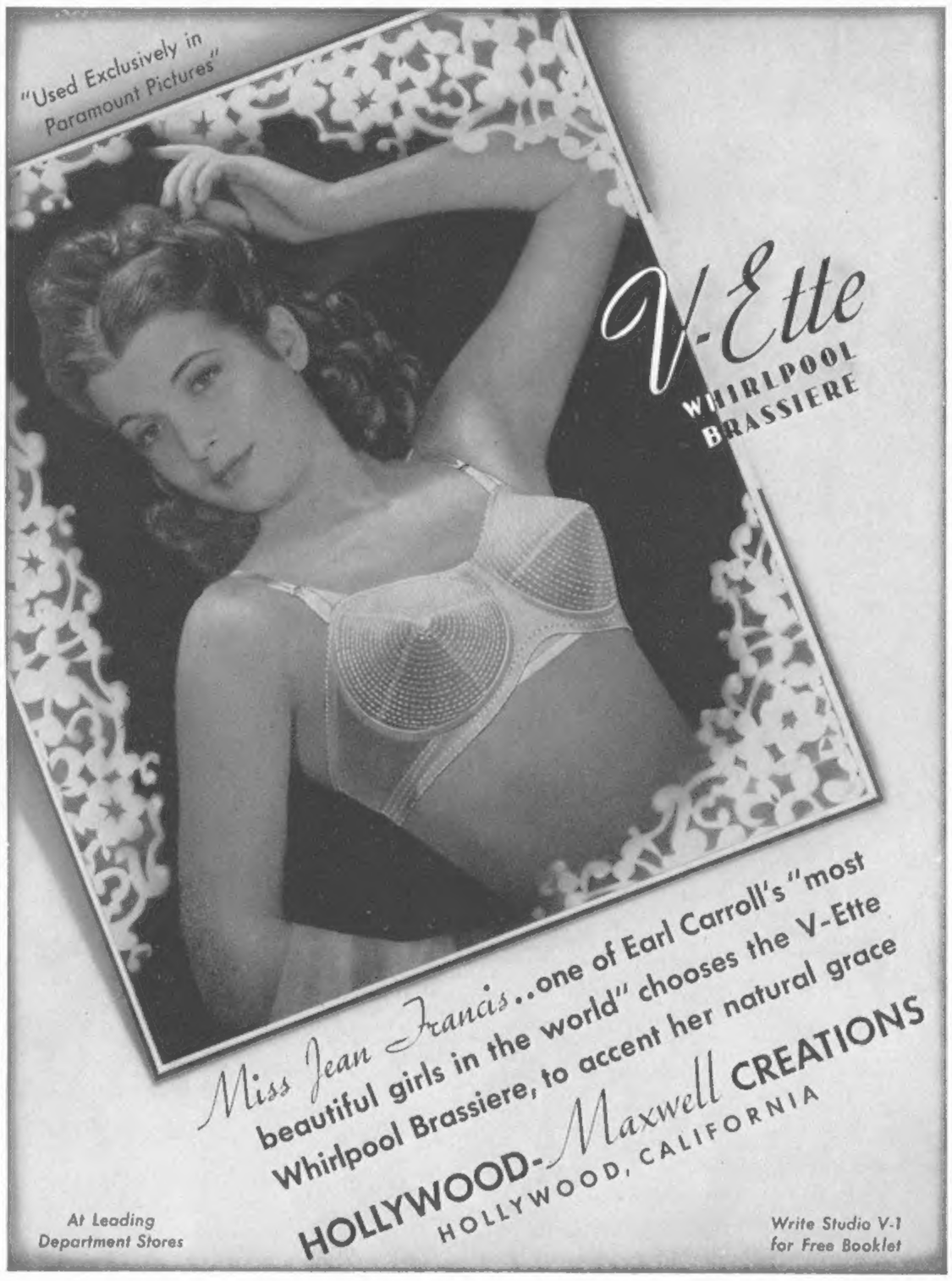
Of course, you'll lunch at the Golf Club, or at the Union Club—and be sure to have *langosta*, and *camarones* —fresh lobster and shrimp, and delicious. And go to the Club Hipico, where the races are held, for, with all the Andes as a backdrop, it is by far the most beautiful race-track in the world.

In Santiago, the Hotel Crillon is good and really inexpensive, and the food, when ordered in advance, is excellent. Its rates for a single room are $1 to $5, without food. The Ritz Hotel is run on the American plan, with single rooms at $2.50 to $4. Its Tap-Room is very popular for dancing. Houses in Santiago rent for very little: an eleven-room house in a suburb, for example, is $60; while a smaller house in the city is from $30 to $50 a month.

Going on north from Chile, you will stop at *Lima*, the City of the Kings, which Pizarro founded to be his capital in the fabulously wealthy land of Peru. Lima is the most Spanish of all the South American cities—the old houses built in the vice regal days still stand, and Lima is conscious and proud of the past in which she ruled all of South America for the Spanish King. The Torre Tagle Palace, built by the Marquis of Torre Tagle and now the Foreign Office of the Peruvian Government, is the building that Paul Morand calls "the most beautiful colonial structure in America." The University of San Marcos had been teaching Peruvian intellectuals (in Latin) for eighty-five years before John Harvard's college was founded.

Lima is a city of the past, rich in colonial treasures, proud of its heritage. The aristocracy of Lima keeps its Spanish titles, and still lives locked in the rigid Spanish tradition. Velásquez would be at home there, and indeed some of the lovely Limeñan women of the old families might have been painted by him. But although you'll want to steep yourself in this atmosphere of days gone by, that is not to say that you won't be comfortable in Lima in a thoroughly twentieth-century fashion. The Hotel Bolivar, with its air of shining cleanliness, is thoroughly modern, and the food is very good. A single room is $5 to $6. A good pension-type hotel for a longer stay is the Hotel Maury, where a single room is about $3.50. A furnished, five-room house rents for about $70 to $90 a month.

But to be in Peru and not to go to *Cuzco* is to miss seeing the most thrilling ancient ruins in the Americas. High in a lovely, fertile Andean valley, Cuzco was (Continued on page 154)



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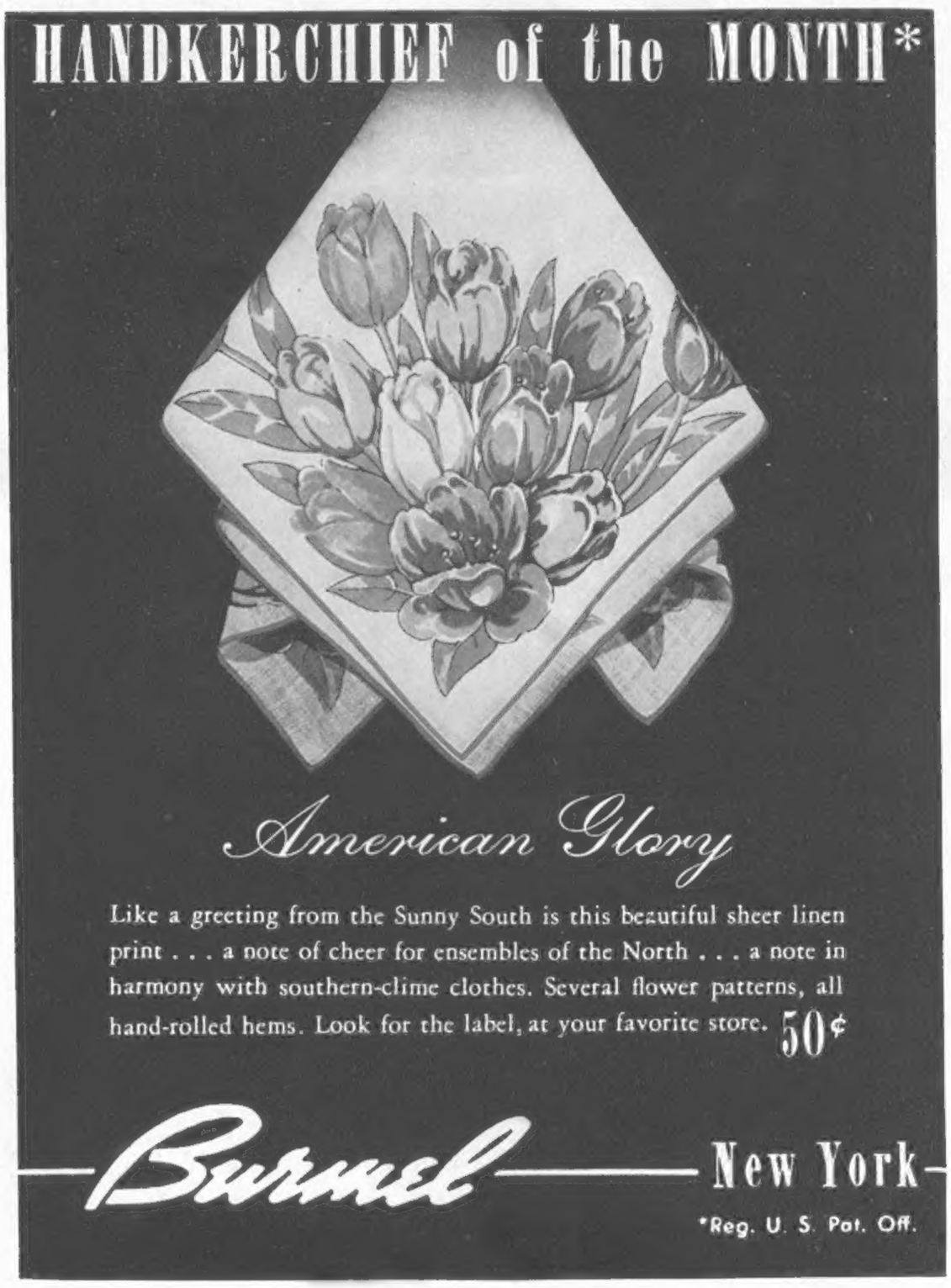

OFF TO SOUTH AMERICA

(Continued from page 153) the centre (the name is an Indian word meaning navel) and capital of the far-flung Inca Empire. (The Hotel Ferrocarril is here, if you stay overnight.) The mountain scenery is incomparably beautiful and what remains of the massive temples and fortresses dwarfs the later Spanish colonial buildings that have been put up on the ancient walls. The fortress of Sacsahuaman, outside the city, is built of solid blocks of stone as large as those that went into the Pyramids; there are slabs of pink granite at Ollantaytambo that must have been brought for hundreds of miles. And down the marvellous Urubamba Valley from Cuzco is Machu Picchu, the last Inca stronghold, set on an almost impregnable peak above the river, its location such a carefully guarded secret that it was unknown until Hiram Bingham went there, thirty years ago.

But before coming back to the stream-lined world of the United States, stop off for a moment in Ecuador for a last glimpse of old Spanish America. *Guayaquil* is a little port town, but up in the mountains, up through the "avenue of volcanos," is *Quito*, the capital, a city of infinite charm. Remote, untouched by time, it is a sleepy little Spanish town, towered over by the mighty peak of Pichincha. When the sun shines, it is all colour and warmth—pale pink and blue houses, brightly-dressed Indians loitering in the streets, masses of flowers in the gardens. But on a grey day, the mountains stand out in the stark greens and purples that El Greco saw in the hills behind Toledo.

Here, the Hotel Metropolitano, on the American plan, has single rooms from $3 to $4. A small furnished house may be rented for $50 to $60, and there are no real estate agents whatsoever. Quito is not a place to go to for gaiety or night-life or modern urban comfort—but it is a strange and lovely little town that will haunt your memory long after the beaches and country clubs have been forgotten.

* * * *

There are indeed new worlds and old worlds to the south of us, and perhaps these glimpses of the cities and countries you are most apt to visit will make you want to discover more about them for yourself.

THE GREAT AMERICAN PATTERN

(Continued from page 112) Women demanded more and more designs, and finally a line of commercial patterns was made in New York, with the first great success a little boy's suit, copied from the uniform of Italy's hero, Garibaldi. Little Garibaldis roamed the streets of New York and the Kansas prairies. Little Garibaldis picked cotton in the South and chopped wood in the North. And the great era of home-sewing from patterns was begun.

A certain leisure had come to the upper and middle classes of the country. But there were no ready-made dresses to adorn this leisure. If women were very, very rich, and lived in large cities, they could have clothes made to their order at exclusive dressmakers who copied London and Paris originals. But if they were not—they fell upon the paper pattern, the dry goods store, and their own or a dressmaker's ingenuity.

Oddly enough, European designs made usable at home by American patterns went back to Europe by boat after boat, because an English queen believed in thrift and all-hands-at-work-keep-out-of-mischief. Royalty, and following in its footsteps the aristocracy, and following in *its* footsteps the plain housewife, wrote by the thousands for American paper patterns. "Her Majesty, Queen ——— desires me to inquire of you whether you have some patterns suitable for the trousseau of her daughter, the Princess ———"; "La Marquise Boux de Casson would be grateful for a catalog of ladies' coats"; "Lady ——— would like a pattern for bloomers, extending well below the knee to ensure adequate warmth."

But since the great retail stores have so developed the field of ready-to-wear clothes, dressmaking can now be a matter of choice rather than a necessity. But it is still a great satisfaction to women who are difficult to fit, women who like to choose their own fabrics and colours, women who like to adapt a fashion to their own individuality. These women make the paper pattern a flourishing business.

Vogue Patterns were started in 1894 on a new theory: that home dressmakers have as good taste as people who buy expensive clothes. In Vogue's second year, there were numbered illustrations that were available in patterns for those who cared to write in. Since grading and sizing of paper patterns was an art yet not developed, the home dressmaker still had quite a bit of adjusting to do. Later, in the early 1900's, Vogue suggested that women come into its offices to buy crinolines of their illustrations, to be sure they were fitted to correct sizes. In 1916, Vogue's paper pattern business became a national affair, and fashions especially designed by Vogue for the home dressmaker were sold through department stores. By this time, instructions for the complete making of every costume were included on the new pattern envelopes, and grading and sizing took care of the lean and the plump, the short and the tall.

Home dressmakers came to realize that Vogue Patterns could make clothes as new and right in fashion as they could wish. And the Vogue Couturier Pattern was the flower of this theory: a pattern exactly reproduced from a design created in Paris. Not adapted. Every line of the costume is planned in Paris. And Paris guides every snip of the shears, every stitch of the needle. It's much easier than copying a Fashion Baby!

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